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LITERATURE.

Lady Burton's Edition of her Husband's "Arabian Nights." Prepared for Household Reading by Justin Huntly McCarthy. Vol. I. (Waterlow & Sons.)

UNDER Lady Burton's auspices, *The Book of the Thousand Nights and a Night* becomes once again the dear old "Arabian Nights" of our youth. The title strikes the key-note of the situation. Sir Richard Burton's famous translation was made for scholars, and strictly limited to one thousand copies; Lady Burton's household edition is made for all who run and read—that is to say, for the whole English-speaking and English-reading world. It therefore demands no special gift of second-sight to prophecy for the abridgment a circulation many times larger than that of the original work. And this not only because the *Alf Laylah wa Laylah* is one of the most popular books in the world—beloved by old and young, learned and unlearned, Christian and Infidel—but because the great, composite, heterogeneous public, notwithstanding its omnivorous appetite, does heartily relish and appraise at its just value whatever is best in literature, whether in the way of matter or manner. With the matter, in this present instance, we are in nowise concerned. The stories are our old familiar friends, dear to our hearts for their own sakes, however well or ill they may be dressed; and as for the linguistic merit of Sir Richard Burton's translation, Arabic scholars have long since said their "permitted say" upon that head. It is therefore as an addition to English literature proper that Lady Burton's *Arabian Nights* now comes before the public; and it is in that sense that we welcome it, not merely as a book to be read by the fireside on a winter's night, or as one of the few companions to be selected for a vacation tour or a long sea voyage; not merely as a suitable gift for young folk, free libraries, and mechanics' institutes, nor even as an inexhaustible storehouse of Oriental legends, superstitions, proverbs, poetry, manners, customs, and the like, but as a most remarkable *tour de force* in the way of literary workmanship.

Knowing his profound Oriental scholarship, his amazing gift of tongues, and the vast range of his reading, one could not have doubted that Sir Richard Burton's translation would be a noteworthy performance; but none, I imagine, were prepared for the fine force and old-world flavour of the style which he has forged for himself on this occasion, or for the extraordinary richness, variety, and quaintness of his vocabulary. Not only has he with characteristic masterfulness pressed into his service any and every word, English or foreign, current or obsolete, that

suit his fancy or answered to the need of the moment, but he has not scrupled to coin the lacking epithet when wanted. Thus, the ape-prince is "ensorcelled"; a merchant who sells perfumes and drugs is "a perfumer-cum-druggist"; an aged man, "long o' the beard," is an "oldster"; two warriors "fall to derring-do of cut and thrust"; the Jinniyah of Bassora flies "firmamentwise"; Prince Ajib goes to sea with a fleet of "ten keel"; our old acquaintance the Hunchbacked Groom is a "Gobbo" and an "accursed carle"; one of the ladies of Baghdad wears a "mantilla"; Ja'afar, the prudent minister of Harun-al-Rashid, hesitates not to propose in good Scottish dialect that "each and every one of us gang his own gait"; and the porter refuses to "stump it" till he has heard the stories of the three "monoculars," better known as the three one-eyed Kalendars, who were sons of kings. These are but a few examples taken hastily and at random; but they serve to show the curious mosaic-work of the style. "Ensorcelled," Englished from the French, is certainly *ben trovato*; "derring-do" is pure Spenserian; "keel," in the sense of ships, though surviving at Newcastle-on-Tyne as the name of a carrying boat, has scarcely been in literary use since the days of Verstagen and Surrey; "Gobbo" is Italian, and the porter's refusal has a distinct Transatlantic flavour.

More questionable, perhaps, is the license which Sir Richard Burton takes in the use of various kinds of slang, as when the three ladies of Baghdad are described as laughing "consumedly"; and when Ghanim bin Ayyub, rescuing the insensible Kút al-Kulúb from the chest in which she has been buried alive, concludes that some one has "hoccused" her. These jarring notes are, however, not importunately frequent; and such is the general effect of picturesqueness and power that one reads on without being even conscious of the incongruous stuff whereof the translator's daring diction is composed. Take, for instance, this description of an aged Oriental crone, than whom, as a rule, nothing in female form can be more hideous:

"Behold there came in to me an old woman with lantern jaws and cheeks sucked in, and eyes rucked up, and eyebrows scant and scald, and head bare and bald, and teeth broken by time and mauled, and back bending and neck-nape nodding, and face blotched, and hair like a snake, black-and-white speckled" (p. 154).

Or this portrait of a Jinni:

"Huge of height and burly of breast and bulk, broad of brow and black of hue, bearing on his head a coffer of crystal" (p. 9).

Or, by way of contrast, this picture of

"a young man fair of face and dainty of dress, and of favour like the moon raining light, with eyes black and bright, and brow flower-white, and cheeks red as rose, and young down where the beard grows, and a mole like a grain of ambergris" (p. 167).

Of the rhymes which crop up—to us so strangely—in these and other descriptive passages, Sir Richard Burton says, in his "foreword," that the *say'a*, or cadence, has its special duties in Arabic composition.

"It adds a sparkle to description and a point to proverb, epigram, and dialogue; it corresponds with our 'artful alliteration,' and, generally, it

defines the boundaries between the classical and the popular styles which jostle each other in *The Nights*. . . This rhymed prose may be 'un-English' and unpleasant, even irritating to the British ear; still I look upon it as a *sine qua non* for a complete reproduction of the original" (p. xiv.).

How unpleasant or irritating it might be if handled by another I cannot say; but timed and modulated by the touch of a master, this rhymed prose makes dainty music, even though set to English words. Witness the following description of the garden of the Caliph:

"So Nur-al-Din thanked him and rose, he and the damsel, and followed him into the garden; and lo! it was a garden, and what a garden! The gate was arched like a great hall, and over walls and roof ramped vines with grapes of many colours; the red like rubies and the black like ebonies; and beyond it lay a bower of trellised boughs growing fruits single and composite, and small birds on branches sang with melodious recite, and the thousand-noted nightingale shrilled with her varied shrill; the turtle with her cooing filled the site; the blackbird whistled like human wight, and the ring-dove moaned like a drinker in grievous plight. The trees grew in perfection all edible growths and fruited all manner fruits which in pairs were bipartite; with the camphor-apricot, the almond-apricot, and the apricot 'Khorasani' hight; the plum, like the face of beauty, smooth and bright; the cherry that maketh teeth shine clear by her sleight, and the fig of three colours—green, purple and white. There also blossomed the violet as it were sulphur on fire by night; the orange with buds like pink coral and marguerite; the rose whose redness makes the loveliest cheeks blush with dispirit; and myrtle and gilliflowers and lavender with the blood-red anemone from Nu'uman hight. The leaves were all gemmed with tears the clouds had dight; the chamomile smiled showing teeth that bite, and Narcissus with his negro eyes fixed on Rose his sight; the citrons shone with fruits embowled, and the lemons like balls of gold; earth was carpeted with flowers tintured infinite; for Spring was brightening the place with joy and delight; and the streams ran ringing to the birds' gay singing, whilst the rustling breeze upspringing attempted the air to temperance exquisite" (pp. 331, 332).

Where, however, Sir Richard Burton has to deal with verse proper, he transmutes the monotonous metres of the original Arabic into English couplets and quatrains, many of which, despite the rugged material, are sufficiently smooth and graceful. This description of Badr al-Din Hasan's bride, the Lady of Beauty, bears quotation for its own sake:

"She comes like fullest moon on happy night;
Taper of waist, with shape of magic might;
She hath an eye whose glances quell mankind;
And Ruby on her cheeks reflects his light:
Enveils her arms the blackness of her hair;
Beware of curls that bite with viper bite!
Her sides are silken soft, the while the heart
Mere rock behind that surface lurks from sight:
From the fringed curtains of her eyes she shoots
Shafts which at farthest range on mark alight:
Ah, how her beauty all excels! ah, how
That shape transcends the graceful waving
bough!"

The book (to which Lady Burton's photograph lends an added grace) is beautifully printed on a creamy, rough-edged paper, and is clad in a most attractive garb of white and gold. The foot-notes, without being obtrusively many or lengthy, are full of excellent

and learned and interesting matter. In a word, we owe Lady Burton a large debt of gratitude for the happy thought which places an inaccessible work at the disposal of all sorts and conditions of readers.

AMELIA B. EDWARDS.

THE EARLY HISTORY OF UNIVERSITIES.

Lectures on the Rise and Early Constitution of Universities: with a Survey of Mediaeval Education, A.D. 200-1350. By S. S. Laurie. (Kegan Paul, Trench, & Co.)

Geschichte der Universität Heidelberg, im Auftrage der Universität dargestellt von August Thorbecke. Abth. I. (Heidelberg: Koester.)

Festschrift zur fünfshundertjährigen Stiftungsfeier der Universität Heidelberg; veröffentlicht von dem historisch-philosophischen Vereine zu Heidelberg. (Leipzig: Engelmann.)

PROF. LAURIE is already widely and favourably known by various treatises dealing with education, and especially by his careful little volume on the *Life and Writings of Comenius*. He now gives us a similar volume, treating of what is certainly a complex and often very recondite subject of enquiry, in which the difficulties are by no means diminished by the endeavour at the same time to keep in view the relations between university history and the wider current of the history of letters in general. A "Survey of Mediaeval Education" is in itself no slight undertaking, even if the retrospect be not extended backward so far as Prof. Laurie extends it, viz., to the year 200. He has, however, excellent qualifications for his task. He has read widely (although among the authors he mentions we should have preferred to see Léon Maitre, Thurot, and Karl Schmidt supplying the place of "Hallam, Sismondi, and Sharon Turner"); he selects the essential points in his subject with much judgment; and he puts his conclusions clearly and succinctly before the reader. But, unfortunately, it was not until the second proofs were passing through his hands that he became aware of Denifle's important volume, *Die Entstehung der Universitäten des Mittelalters*, published last year at Berlin, of which Mr. Rashdall has just given us a very interesting account in the *English Historical Review*. There are consequently only one or two pages of Prof. Laurie's treatise which embody the results arrived at by the learned Dominican in his researches. Prof. Laurie's own conclusions are, however, characterised by so much acuteness and good sense, as to make us wish that his volume were less a compilation from second-hand sources than it too often proves to be. It has, indeed, been somewhat hastily completed; for it has no index, and there are several passages which suggest that the whole would have been improved by a more careful final revision. It is evidently a mere slip when we find it stated (p. 141) that William of Champeaux, who opened his school of logic in Paris about 1109, taught there "in the beginning of the eleventh century"; but I must demur to an account of the *trivium* which (p. 219) places dialectic last in the order of the three studies pursued prior to admission to bachelordom. To say that "the bachelor course

... was a grammar school or *trivium* course," implies either that grammar was studied in the regular course of studies in the university (which it was not), or that logic and rhetoric were commonly taught in mediaeval grammar schools, which they certainly were not, either. I am afraid I have myself misled Prof. Laurie into stating that *respondere ad quaestiones* meant "answering questions"; it really meant, of course, taking the part of respondent in connexion with the *quaestio* propounded for discussion; but it is also certain that "questionists" were really called upon to "answer questions," and it seems that they derived their name from this practice.

To turn to two points of wider import. I cannot bring myself to assent to the view which Prof. Laurie, following in the track of Puccinotti, adopts with respect to the origin of the university of Salerno. He is of opinion that the university was the outcome of the medical studies pursued by the Benedictine monks of Monte Cassino. Denifle takes, it is true, the same view; but then Denifle's bias in such matters is visible throughout his pages, and detracts not a little from their value. One of the most noticeable facts in connexion with the rise of the earliest universities is that they appear to have had their origin either in a quite new study or in some new development of an already recognised branch of learning. Bertharius, the abbot of Monte Cassino, does appear to have cultivated the study of medical science, but then it was on the old traditional lines; and, moreover, he was massacred, along with his monks, by the Saracens in 883. When, therefore, we bear in mind the great superiority of the Saracen at this period in medical science, his translations of Galen and Hippocrates, and also his close proximity on the neighbouring island of Sicily, it seems difficult not to infer that the new school which we find rising up in Salerno just at this very time was not the outcome rather of Semitic than of Benedictine influences. The singular catholicity of the new university, where Jewish teachers and Jewish learners were alike to be found, tends moreover to favour such a hypothesis. Let us listen to what Prof. Laurie himself says:

"Looking first to the germ out of which universities grew, I think we must say that the universities may be regarded as a natural development of the cathedral and monastic schools; but, if we seek for an external force urging men to undertake the more profound and independent study of the liberal arts, we find it only in the Saracenic schools" (p. 99).

I am a little surprised that Prof. Laurie should find it at all "strange" (p. 105) that "Bologna had more influence in France than Paris had"—meaning that we find more universities in France modelled on Bologna than on Paris. Thurot long ago pointed out the explanation of this general fact, which is strange only on the first glance. Paris was the model for the new schools of theology, Bologna for those of the civil and the canon law. The thirteenth and fourteenth century popes (down to 1378) favoured the creation of new faculties of law, especially the canon law, inasmuch as these were calculated to extend ultramontane influences. But they discouraged the multiplication of new schools of theology, for these promoted controversy. Down, therefore, to the time of the Great

Schism, the pontiffs did all in their power to cultivate friendly relations with the university of Paris, and to make her to some extent their mouthpiece in the definition of dogma as the great centre of theological doctrine, while they refused their sanction to the creation of faculties of theology elsewhere. Toulouse, indeed, obtained the privileges of a "studium generale" from Gregory IX. in 1233, much to the dissatisfaction of Paris; but this was in order to erect a bulwark against the heresies of the Albigenses. After the outbreak of the Schism, when the pope at Rome was no longer under French dictation, bulls for the creation of new centres of theological teaching were freely granted; but in those cases where a "studium generale" already existed the constitution of the university, modelled on Bologna, remained unchanged.

Dr. Thorbecke has for some years past been engaged, with the sanction of his university, on his *History of the University of Heidelberg*. It is his design to bring it down to the restoration of the university by the Elector Karl Friedrich of Baden early in the present century, and he had hoped to have it ready in time for the recent centenary celebration; but illness prevented the completion of his task, so that all that he was able to get through the press in order further to signalise the memorable Commemoration was the part before us, which carries the subject no further than the death of Lewis IV. in 1449. In addition to this narrative portion, however, he gives us an excellent sketch of the mediaeval organisation and method of instruction in the different faculties. His account is eminently readable, as he relegates all matters of detail to his notes at the end of the volume. His research would seem to have been almost exhaustive, for he has explored not only the archives of his own university, but also whatever seemed likely to prove of service in the libraries and registries of Carlsruhe, Basel, Bonn, Gotha, Munich, Stuttgart, and Wolfenbüttel. The works of other investigators, including Denifle, Paulsen's *Geschichte des Gelehrten Unterrichts*, and his own predecessor in the same special field, Hautz, have also been duly consulted.

The *Festschrift* of the Historico-Philosophical Society at Heidelberg contains six papers by members of the society, among which we may note an interesting sketch, by Karl Hartfelder, of St. Jacob's Hall in Heidelberg. It seems to have formed in the early part of the sixteenth century a kind of connecting link between the Cistercian order and the university. That order was generally regarded as the least friendly to learning of all the religious orders, but St. Jacob's Hall appears to have been a notable exception, and Prof. Hartfelder has been induced to select it as his subject as furnishing a striking example of the manner in which the mediaeval and the humanistic spirit could sometimes consort together in harmony. The paper by Kirchenheim on "University Messengers in the Middle Ages" fills a gap in university histories by recalling to notice the existence of a singular class of functionaries, once attached to French and German universities, who were recognised by the State and invested with peculiar privileges much resembling those of the King's Messengers of later times.

J. BASS MULLINGER.

An Arctic Province: Alaska and the Seal Islands. By Henry W. Elliott. (Sampson Low.)

WORKS descriptive of foreign lands belong broadly to two categories: the subjective, in which the explorer stands first, the explored second, often a very bad second; and the objective, in which these positions are reversed. The former and by far more numerous class tends of its nature to be somewhat ephemeral; the latter possesses, in competent hands, more solid elements of vitality, the material being for the most part of more permanent value than mere personal reminiscences. To this rarer class belongs pre-eminently the work before us, in which the author so completely sinks his individuality that there occur only the most casual allusions to the circumstances attending his residence in the hyperborean region of which he here gives us a singularly vivid picture. It may, however, be incidentally inferred that his visit extended over the years 1872-76, and that it was undertaken at the suggestion of Prof. Baird, secretary of the Smithsonian Institution, and with the co-operation of the United States Treasury Department, chiefly for the purpose of studying and reporting upon the famous fur-seal rookeries of the Pribylov Islands in the Bering Sea.

A large portion of the work is naturally occupied with this report, which embodies an exhaustive account of the remarkable cetaceans to whom the markets of the world are at present almost exclusively indebted for their annual supply of sealskins. In the whole range of natural history there is nothing more marvellous than the high order of intelligence and unerring instincts of these gregarious creatures, which for most part of the year are dispersed over the boundless waters of the North Pacific, but which for the brief summer breeding season year after year take up their allotted stations in millions and millions on a little group of barren islets, lost amid the fogs and surf of the sunless Bering Sea. But the reader must be referred to the book itself for a detailed account of these marine mammals, who have developed a strangely constituted social system, in which the "three estates," that is, the polygamous patriarch, his more or less numerous harem, and the "order of bachelors," each fulfils its respective functions in complete submission to an "unwritten code" far more effective than the laws and statutes of human communities. The chartered company, which enjoys the usufruct of this fur-bearing commonwealth, is at present restricted to a yearly consumption of 100,000 skins drawn entirely from the bachelor class. By this and other wise regulations, the fears at one time entertained of a speedy extinction of the fur-seal have been entirely dispelled; and on a careful calculation the author concludes that even at a greatly increased rate of consumption the animals may be permanently maintained at the present amazing number of nearly five millions.

A chapter of exceptional interest is devoted to the life and habits of the sea-otter, which is pursued with incredible daring by the hardy inhabitants of the Aleutian archipelago. The various methods of capture by spearing, clubbing, surf-shooting, and netting are graphically described; and the astounding

recklessness with which these islanders face the raging storm in their frail craft in quest of the highly prized pelage affords scope for some eloquent writing.

"Look at those two Aleutians under the shelter of that high bluff by the beach. You see them launch a bidarka, seat themselves within, and lash their kamlaykas firmly over the rims to the manholes. And now observe them boldly strike out beyond the protection of that cliff and plunge into the very vortex of that fearful sea, and scudding, like an arrow from the bow, before the wind, they disappear almost like a flash and a dream in our eyes. These men have, by some intuition, arrived at the understanding that the storm will last but a few hours longer, and they know that some ten or twenty, or even thirty miles away lies a series of islets and rocks awash, out upon which the long-continued fury of this gale has driven a number of sea-otters that have been so sorely annoyed by the battle of the elements as to crawl there above the wash of the surf. So our two hunters have resolved to scud down on the tail of this howling gale, run in between the breakers to the leeward of this rocky islet, and sneak from that direction over the land and across to the windward coast, so as to silently and surely creep up to the victims. . . . If these hardy men had deviated a paddle's length from their true course, they would have been swept on and out into a vast marine waste, and to certain death from exhaustion. They knew it perfectly when they ventured, yet at no time could they have seen ahead clearly, or behind them, farther than a thousand yards!" (p. 143.)

These Aleutian islanders have always presented an interesting study to ethnologists, owing to the intermediate position which they occupy between their neighbours, the American Indians to the south and the Eskimo to the north of their domain. It is noteworthy that Mr. Elliott, who gives a valuable account of their physical constitution, habits and customs, dwells especially on their resemblance to the Japanese in features and mental qualities. He regards them, in fact, as a connecting link, not between the Eskimo and Indians, but between the Eskimo and Japanese, his independent observation thus, so far, confirming the conclusions arrived at by some recent anthropologists regarding the near relationship of these two outlying members of the Mongolic family. But the possible migratory movement suggested by these affinities, from Japan through the Kurile Islands to Kamchatka, and thence by the Aleutian chain to Alaska, must be referred to an extremely remote period, as the languages of all these peoples have become entirely differentiated, no longer presenting any appreciable resemblance to each other.

Another point, to which attention is geographically directed, is the very sharp starting line between the true Indians and the Eskimo on the Alaskan mainland. Here we find no gradual transitional stages between the two races, such as occurs on so many other ethnological borderlands; but only a narrow portage, easily traversed in a single day, constituting an immemorial barrier between the Kenai tribe of Athabascan stock (pure Indians) of Cook's Inlet and the Malemute Innuit (pure Eskimo) of Bristol Bay. Here converge the respective domains of the two races, which have dwelt for countless ages in the closest proximity, without having ever come into actual contact

or contracted any alliances which might have resulted in some half-caste tribe blending together the characteristic features of both peoples. From Bristol Bay the Eskimo territory sweeps for thousands of miles round the northern shores of the Continent down to Labrador and Greenland; and the same remarkable phenomenon is observed all along the line, the Red Men nowhere approaching the coast, the Innuit nowhere penetrating more than some 150 miles inland, the two elements nowhere intermingling. The gulf separating them seems impassable, which is all the more inexplicable that both races have mixed freely with Europeans. Norse blood is conspicuous enough among the Greenlanders, while a half-caste French and Indian race has already been added to the complexities of North American anthropology. A Mestizo people have also sprung up among the Kadiak Islanders since the Russian occupation of Alaska; and our author communicates some interesting particulars regarding these Russo-Aleut "Creoles," as they are here called. The original Creole, issue of a Russian father and Aleutian mother, retains most of the father's physical features, but loses his aggressive energy and becomes indolent. Then the offspring of two Creoles can scarcely be distinguished at all from the full-blood Slavonian type, except that it is less vigorous and pugnacious, while the children of a Creole and a pure Aleut revert altogether to the native type, both in appearance and temperament. Most of these Mestizos are, as a matter of fact, Russian quadroons and octoroons "in every physical aspect as much like Russians as if of pure origin." All this is very curious, presenting results quite different from analogous experiences elsewhere. For some unexplained reason, the alliance of Creole with Creole does not tend to fix the intermediate type, but in all cases there is a decided reversion to one or other of the prototypes.

Mr. Elliott does not appear to have penetrated very far into the interior of Alaska, and his account of the Yukon is mainly confined to the lower reaches and delta of that great water highway. Although probably as large and voluminous as the Mississippi, the Yukon flows in the wrong direction to be of any great service to the surrounding populations as at present distributed. Its silent waters

"are discharged into Bering Sea through a labyrinth of blind misleading channels, sloughs, and swamps, which extend for more than one hundred miles up until they unite near Chatinak with the main channel of that great river. This enormous deltoid mouth of the Yukon is a most mournful and depressing prospect. The country itself is scarcely above the level of tides, and covered with a monotonous cloak of scrubby willows and rank sedges. It is water, water—here, there, and everywhere—a vast inland sea filled with thousands upon thousands of small islets, scarcely peeping above its surface. . . . Above Chatinak, the Yukon has a breadth of twenty miles; and again at many places, away on and up this impressive stream for seven or eight hundred miles beyond, this same great width will be observed, but the depth is very much decreased" (p. 415).

The Sitkan coast was also carefully inspected, and two of the numerous full-page illustrations are devoted to Mount St. Elias (19,500 feet), and Wrangel (20,000), which the latest surveys show to be the loftiest summits on the North-American Continent. The

work is otherwise most copiously illustrated with charming sketches, vignettes, and portraits, reproduced in woodcuts and by photographic process from the author's well-stocked portfolios. There are also four small and one large map, the latter comprising the whole of the Alaskan region, and embodying some fresh material from recent government surveys and personal notes of the author. It may here be stated in conclusion that naturalists will find this an indispensable work of reference for everything concerning the large marine fauna, and especially the cetaceans and salmonidae frequenting the Bering waters.

A. H. KEANE.

THREE BOOKS ON ENGLISH TRAVEL.

Chronicle of the Coach. By J. D. Champlin. (Chatto & Windus.)

On the Box Seat. By J. J. Hissey. (Bentley.)

The Cruise of the Land Yacht "Wanderer." By Gordon Stables. (Hodder & Stoughton.)

THAT England possesses unrivalled natural beauties has only of late years been discovered by a good many people. Partly from choice, partly from necessity in times of retrenchment, these persons are now condescending to visit and admire the nooks and corners of the country. To use bicycles for such a purpose is a great mistake. Without dismounting, it is impossible to stop for the purpose of surveying a fine landscape or the wild flowers of the field which borders the road. Walking with a knapsack is incomparably the best mode of seeing a district; only the strong, however, and those blessed with abundance of leisure, can, for the most part, adopt it. Driving in a comfortable carriage is, taken all in all, the easiest, the most expeditious, and the most amusing method of travelling by road. Several can thus journey together, so that the delights of fine views are heightened by companionship and the miseries inherent to the English climate minimised. But, whichever form of vagabondage be selected, the observance of two simple rules will greatly add to the pleasure and profit of the expedition. First, be careful as soon as possible to quit the great highways; next, converse with every countryman whom chance throws in the way. Abundance of legends, quaint beliefs, proverbs, and colloquial wisdom, to say nothing of local information, can thus be obtained. Two centuries ago an essayist wrote, let the traveller's "chamber be streetward to take in the common cry and language, and see how the town is serv'd." The philosophic holiday-maker may still find it to his account to follow this direction.

The three books which are above ranged in order of merit conduct their readers pleasantly behind horses through the land—the first from Charing Cross to Ilfracombe, through Winchester, Salisbury, and Exeter; the second from Kensington to the Land's End; the third, with as many digressions as Herodotus has, to Inverness. These journeys are accomplished respectively on a coach and four, in a phaeton, and in a kind of showman's van. The author of the first book is genial, anecdotic, at times learned; of the second, somewhat verbose and sentimental; while Dr. Gordon Stables is chatty, and takes a professional view of driving through the country

as an excellent remedy against illness. He even adds in an appendix a list of ailments likely to be benefited by caravan life, which includes insomnia, dyspepsia, anaemia, all the ills to which mortals are subject as a layman might think. Best of all, amid the hurry of nineteenth-century life, travelling in a gipsy caravan for a few months will, it seems, ensure "that perfect rest and freedom from all care which is so calming to shattered nerves, weary brains, and aching hearts." With regard to the illustrations of these books, the thumb-nail sketches of the first are faithful, telling, sometimes humorous. Mr. Hissey's pages are lightened by the old-fashioned sketch proper, suggestive of drawing-room table literature in our father's days—inns, bridges, mills, farmsteads, and the like. They are pretty adornments, it may be, but sadly lack style. Dr. Stables's cuts do not pretend to be much more than head and tail-pieces, with some reproductions of photographs. Many of his chapters have already appeared in a periodical, and some of the illustrations do not seem particularly novel when the reader finds them. It is not easy to do this, for the book is furnished with no list, as aggravating a feature in a work of this kind as the absence of an index in a book of more pretensions.

Mr. Champlin is an American, and journeyed with another American, both equipped with the usual prepossessions of their countrymen. But they took as passengers on their coach distinguished men of letters, whose names it is, for the most part, easy to read between the lines; and they wax as enthusiastic in admiration of the scenery through which they travelled as the most country-loving Englishman could desire. Consequently the *Chronicle of the Coach* never flags in interest. At one moment a historic view or old-world town is lovingly described, in the next the picturesqueness and agriculture of the district is enlarged upon. Then there is a halt for lunch by the road-side in the most shady nook that can be found; and the poet makes fun, while the great novelist tells a good story, and the younger passengers, it may be, indulge in some innocent practical joke. The consequence is that no one who joins the merry travellers at Charing Cross will part company from the coach till it reaches Ilfracombe, and then not without a hope that at some future time he may be permitted to take another pilgrimage of summer fun with the happy party. No cares disturb them. Letters and telegrams were seemingly prohibited. Dinner, ordered beforehand at the next hotel wherever they stopped for the night, appeared as soon as the travellers were ready for it, and was certain to be excellent, as all brought to it an excellent appetite. There were none of the makeshifts which must fall to the lot of campers-out or even to those who sleep in their own caravans. We can well fancy that travellers so well cared for and so amusing as those on Mr. Carnegie's coach would espouse (as their chronicler relates that they did), after their fortnight's jaunt, the sentiment of the wise Abderrahman—

"When I sum up the moments of pure and perfect tranquillity of mind accorded to me during my reign of fifty years, I cannot make them amount to more than fourteen days of true happiness."

Even Englishmen who fancy that they know their own country well may find here how inexhaustible are the beauties and associations of towns through which so many travellers rush by train in order to seek the more fashionable cities of the Continent as quickly as possible. The account of Winchester is particularly good; and it would be difficult to point out to a visitor of Stonehenge any pages which more concisely sum up the various theories of archaeologists on its monuments than do these of Mr. Champlin. But we cannot believe that Clovelly suggested the opening lines of *Enoch Arden* to the Laureate. There might indeed be "Danish barrows" at Appledore, but the "foam and yellow sands," and, above all, the "long street" climbing to the "one tall-towered mill," rather indicate the scenery of the Eastern coast; nor do the hanging oak-woods of Clovelly much resemble the "hazel-wood" at the back of Enoch Arden's village. Naturally Clovelly is sympathetically described, and with much fidelity. Whether as a guide-book to travellers along the same route, or as an amusing account of home travel, this *Chronicle* cannot but please. Its woodcuts, now realistic and then fanciful, harmonise with its quaint and then its descriptive paragraphs.

On the Box Seat is not a book to be thrust into the pocket when visiting any of the places through which Mr. Hissey drove. It is much more pretentious, and will delight those who love to have scenery and old buildings painted for them in gorgeous language. The author dwells with special fondness on three or four subjects throughout his journey westward. Cloud-scenery, inns, and the pleasures of driving through England are again and again enlarged upon in glowing terms. Mr. Ruskin has written a splendid description of cloud-scenery which once read can never be forgotten. Not in one passage only (p. 58) does Mr. Hissey dazzle his readers' eyes with the glory of a sunset. The "trails of travelling light went throbbing," the "long-drawn streaks of flame," the "burning edge of lustrous gold," set off the "island clouds aglow with ruby and orange," and "flood the sky above with a radiance, a splendour, and a glory beyond even the wildest dreams of fairyland." Most people would now cry "enough"; but not our author. He again mixes his colours on his palette—"carmine, orange and amethyst, green and gold and purple," and many more, blend into "an undulating vision of opal loveliness"—until his magnificent prose resembles the "Turkey carpet" to which Macaulay likened Montgomerie's poetry. Twenty pages before occurs, if possible, a still more magnificent sunset; fifty pages on is another. So is it with landscapes, streams, moorlands. We long for a dirty horse-pond with a patch of marsh-marigolds, or a country lane with a few modest primroses; but all that met Mr. Hissey's eyes was on a much more grandiose scale, and demanded superfine language. Let us, however, take it as it is meant—as the highest compliment that an American can pay to English scenery. Devonshire is sympathetically treated. The "wild waste of sandy salt-water desert" at low water round Exmouth is true to life; but directly the travellers reach Cornwall Mr. Hissey's pen

again runs away with him. Kynance Cove is a singular and beautiful spot, but this book at once transforms it into "a very fairies' bay," "a mermaid's haunt," with "cool green caves," "rainbow-hued dressing-rooms," and (once more) "ruby and emerald" tints. There are people who like such descriptions, and to them this book will be a treasure. The views of Lynmouth Bridge and the Land's End are excellently drawn; but the author is singularly unfortunate in his idea of a Devonshire lane. The view so called represents a tree-bordered Derbyshire road; certainly not the high-banked, tortuous defile, smothered in bushes and wild flowers, with occasional patches of blue sky seen through the branching elms overhead, which are usually associated with the queen of Western counties.

We should hardly choose the huge caravan—measuring nearly twenty feet, without shafts or pole, from end to end, and weighing, when on the road, nearly two tons—for a pleasure carriage, especially among the Grampians, but Dr. Stables enjoyed his trip in it from Twyford to Inverness. Like our old friend of schoolboy days wherever the traveller went, "omnia sua secum portavit," just as if he were in the yacht to which he compares it. The sense of anxious responsibility which so big a machine must engender would kill, we should imagine, the pleasures of holiday freedom. But the author is always cheery and hopeful and persevering. If he sticks fast he waits until dragged out of the mire, and bivouacs inside his saloon, a little withdrawn from the road, like a gentleman gipsy. His two horses served him well; a big Newfoundland guarded him, and a footman (sent in front on a tricycle) acted as pioneer. The little events of each day, with a lightly painted chronicle of the villages and towns through which he passes, are sufficient to interest us in Dr. Stables's wanderings, which form a pleasant volume for book clubs. The reader as he lays it down will probably think that he could walk with a knapsack through the length and breadth of the country with far more contentment than if he were condemned to conduct up hill and down dale the elephant-like van in which Dr. Stables travelled with such delight; but *chacun à son goût*. If these three books serve no other purpose it is to be hoped that they will open some eyes which have hitherto been blind to the quiet loveliness of rural England.

M. G. WATKINS.

NEW NOVELS.

- Doctor Cupid*. By Rhoda Broughton. (Bentley.)
Fortune's Buffets and Rewards. By E. D. Primrose. (Fisher Unwin.)
Muriel's Marriage. By Esmé Stuart. (Hurst & Blackett.)
Found Guilty. By F. Barrett. (Ward & Downey.)
Jonas Haggerley. By J. Jackson Wray. (Shaw.)
Courage. By R. L. de Havilland. (London Literary Society.)
The Youngest Son. By Leslie Yeo. (Whiting.)

DESPOTS and millionaires are almost pro-

verbially foolish, at least in the eyes of those who are not millionaires and despots; but it must be admitted that both classes seem occasionally to use (or neglect to use) their power and their money in a way very exasperating to a company of poor men who possess neither, but possess the art of appreciation. A very little thought on the part of your despot or your millionaire, and he might elaborate such a delightfully apolaustic life! For instance, in the present state of English novel-writing he would maintain a small staff of intelligent young men and a printer to get him out special editions as soon as possible after appearance of those things which for fault of better we call masterpieces. We keep in *petto* (which it is as well to remark does not mean "in miniature") the directions which he would give to the young man who did Mr. George Meredith, to him who replaced the defunct Mr. Rice, to Mr. Short-house's editor, to Mr. Hardy's, to Mr. William Black's. But there can be no harm in giving a copy of the orders which Miss Broughton's *remanieur* would have. "Change all the present tenses into rational forms; omit most, but not all, of the adverbs which accompany the present tenses ('says she severely,' 'says he apologetically,' and so forth), and don't alter anything else," would be the light and easy duty of that young man. For though Miss Rhoda Broughton "equals not Fanny, Susan, or our Jane," not to mention a certain Maria whom foolish people do not read nowadays, she yet has that about her which makes her always readable. Not long ago two augurs or critics or log-rollers or whatever *libentius audiunt* met, and happened to mention Miss Broughton's novels. They agreed with a singular unanimity that, whatever might be said against them, all were readable but one; and with a unanimity equally singular they were unable to remember which that one was. So they parted laughing as augurs (and log-rollers) should, and one of them here testifies that the unreadable novel is certainly not *Doctor Cupid*. The present tense (as to the reason of which we have been pausing for a reply for many years, inasmuch as the only one we ever got from a follower of Miss Broughton's—"Oh! I thought it was the proper thing: Miss Broughton always does it"—does not appear to us conclusive) is as irritating and, we are bound to add, as absolutely idiotic as ever. The adverbs are trying; the pathos of the end is overstrained and morbid; the satire (as, for instance, on a poor clergyman's wife, who is obliged to wear a dyed dress) is sometimes as cheap and as ill-natured as Miss Broughton's worst enemies could desire; and the Two Sisters are really getting a little too much like the Two Cavaliers. And yet Miss Broughton is readable, thoroughly readable, as she always is, except in that famous one to which we are still quite unable to put a name; and, therefore, it may perhaps seem that the lady has some talent for novel writing. There is, of course, no plot worth mentioning in *Doctor Cupid*, such as there is turning wholly on the selfish and immoral passion of a married woman for a man who is tired of her, and on the equally selfish, though not quite so conventionally immoral, trifling of a butterfly young gentleman with a butterfly young lady. But nearly all the characters are good; and

the fact that the exasperating mannerisms and the rather sickly sentiment do not make the book unreadable is the strongest possible testimony to the merit of the writing. We are really "wae to think" of the circles in the novelists' Purgatory (she is far too good for the Inferno) that Miss Broughton will have to serve her time in. There will be the circle for ungenerous and petty satirists (not a very trying one), then the Bad-Taste-and-Mawkish-Pathos circle (hotter that, decidedly), and, lastly, the Present-Tense circle, which will be the hottest of all. But there is good hope that she will win through them.

Mr. Primrose's book is young and raw, and not altogether well arranged; but it has decided merits. Considering the possibilities of student life at the Scotch universities, the vein has not been worked hard for purposes of fiction; and the fortunes of Allan Lindsay, who is vexed not only by want of pence, but by a mystery in his life, and the violence of an uncomfortable West Indian fellow student, are told with some freshness and attraction. The heroine, the villains, the incidents generally, are rather of the type familiar forty years ago than of that current to-day; and Mr. Primrose has certainly made a mistake in turning his sharp lawyer, Glegg, from nothing worse than an unromantic young man of business, determined to push his way in the world, but not unkindly nor disagreeable, into a scoundrel of the worst kind. Indeed the characters generally have a good deal of the amiable, if not exactly artistic, youthfulness of drawings on a slate; but their very conventionality has something in it unconventional and engaging.

"Muriel's Marriage" was like to have turned out a great mistake, but did not. She might have married a gifted and generous, but impecunious, and not outwardly attractive, barrister named Terry Mason, and she did marry an apparently admirable Crichton of the name of Aylmer Hardy. Unfortunately, Aylmer Hardy had playfully and previously married a German young person (in such a way, indeed, as to make it no marriage), and he was a selfish and exacting husband, and generally behaved himself "unwordily," and at last the German young woman came to Muriel's knowledge through his own confession, and she was not pleased, and they separated; but Aylmer went and did heroics in the cholera at Naples—which thing, whether it brought the husband and wife together again or not, the reader may find out. One of the author's characters, Varinka Page—a girl, half-Russian and half-English, with an ugly face, unconventional ways, a heart of gold, and a talent for music—is her chief attempt in character-drawing, and she is far from unsuccessful. Indeed, it might have been better if she had been made the heroine.

Mr. Barrett is a very clever writer; but we wish very much that he had not taken up the plan of intertwined narratives of different persons—a clumsy and inartistic device, which after being sometimes redeemed by brilliant exertions on the part of its practitioners, has long been utterly ruined by the imitators of Mr. Wilkie Collins. The story of *Found Guilty* is an interesting one of its kind—the sensational kind—and could have been made

much more interesting by straightforward telling. It turns on a somewhat old situation—that of the machinations of a clever but wicked man of science, who studies toxicology with a view immediately to rabbits and ultimately to his wife; but the fortunes of a quarter of million of money and other things are mixed up deftly enough with this. Where Mr. Barrett shows his skill best is, perhaps, in keeping up for no inconsiderable time the double personality of his Doctor Norman (who is known to some of the actors by quite a different name), and by an ingenious bandying about of false suspicions and huntings of false scents by the different characters. To say anything about the story of a book of this sort is fatal to its peculiar interest; so we shall end by commending it to lovers of the crime-story, and by hoping that the method of telling it may not interfere with their pleasure as much as it has with ours.

Mr. Jackson Wray has previously written stories about workmen and the lower middle classes which have merit. One book of his, *Simon Holmes*, we remember as showing a considerable amount of rather uncoordinated talent. *Jonas Haggerley* is of the same kind; but it is, if we are not mistaken, shorter, and so better. The eponymous hero is a tyrannical person, who grinds the poor, who has cheated his own brother in the past, and who, by subterranean tricks with his mines and those of a ward of his (or rather a ward in Chancery), is trying to cheat still further. His devices, which he hopes to cover by marrying his daughter to the young lord to whom he has been a fraudulent trustee, are discovered by a clerk, whom he persecutes, who loves his daughter, and who, of course, turns out to be somebody. The manner in which Mr. Wray works out this old-fashioned story with phrases such as "the vacuous talk of the young lordling," and so forth, is not very admirable; but the story has itself a certain old-fashioned, and certainly not therefore ill-fashioned, merit.

There is a cheerful duel with sabres in *Courage*—a duel in which the hero, Sir Christopher Breagh, has almost more than O'Brien's luck in the famous combat in *Peter Simple*, for he wins in a fight à outrance without killing his man. This, however, was not the most courageous thing he did—that was marrying a German young lady, beautiful over half her face and hideous over the other, which outward appearance, even after she was cured, rather typified her soul, as Christopher found out. He was a doctor, and had, though not in a morally discreditable fashion, previously killed, or at least had been the cause of the death of, his father, so that he cannot be said, except from one special view of the medical profession, to have had *la main heureuse*. However, he ended happily. The book, like Mr. De Havilland's previous books, is not without evidences of observation and power, but, somehow or other, wants complete recasting.

It hardly needed a little note pasted into *The Youngest Son* to tell any critic of the least experience that it is a first novel. The best thing that we can wish Mr. Leslie Yeo is that his second may be as unlike it as possible. The gratuitous offensiveness of the chief situation is not relieved by any merit

of detail, and the author seems to be ignorant of several things which it imports a novelist to know. There are, however, some amusing touches in the book, such as the phrase, "an old beau whose speech savoured of Thackeray's time." Mr. Thackeray, had the fates spared him, would not have been a very old man to-day; yet his "time" apparently seems to the young author of *The Youngest Son* as if it were Johnson's, if not Addison's. Perhaps he actually refers to one of these. If not, the phrase illustrates the refrain: *Au galop, monde salot!*

GEORGE SAINTSBURY.

SOME CLASSICAL TEXTS.

Plutarch's Lives of the Gracchi and Plutarch's Life of Sulla. With Introduction, Notes, and Lexicon. By Rev. H. A. Holden. (Cambridge: University Press.) The unwearied industry of Dr. Holden has now followed up his *Plutarch's Themistocles* by attractive and scholarly editions of some other *Lives*. It would be difficult to overrate the excellence and the completeness of his work. He passes over no aspect of the treatise before him. His notes call our attention to the principles involved in the construction of a sound text and in the criticism of historical evidence. His translations are spirited and excellent. He points out the finer shades of meaning and the nicer accuracies of expression, and either gives sufficient information on ordinary grammatical and antiquarian matters, or at least sends his readers to the right authorities. The fund, too, of illustrative passages cited from Plutarch himself, or from Xenophon or Polybius, is very rich. The notes are skillfully adjusted to the use of either boys or teachers; and even students of ancient history cannot afford to neglect an editor whose introductions are so full on the sources of information for the periods of the Gracchi and of Sulla, and who points out even the minutest divergencies which can be discovered between Plutarch and Appian or other authors. It has been a great pleasure to us to read Plutarch under Dr. Holden's guidance. May we now draw his attention to a few points which we have marked in his notes? (1) *Tib. Gracch.*, c. 4. If *φρονήματα* means the pride which was "the special characteristic of the *Gens Claudia*," we might compare *Plut. Aem. Paul.* 38, *αἷμα γὰρ Ἀρκίοιο ἢ πολίτεια πάτριος*. This passage seems less known than the sneers of Tacitus and Suetonius against the Claudii, and it is well to make Plutarch illustrate himself. (2) c. 11, ll. 1-3. Dr. Holden seems uncertain whether these lines refer to drawing lots for the order of the tribes in voting, or to the voting itself. Is not the former more probable, if we consider that the latter would make Plutarch guilty of anachronism in supposing that voting by ballot was already introduced in 133 B.C.? The *ὁδὸν* would prove to be voting-urns—i.e., urns for ballot. (3) c. 12. *τοὺς πολίτας εὐδὲς ἐκάλεε τὴν ψήφον ἐπιφέροντας*. Can it be true that "the use of the present participle implies that the voting had actually begun"? Would the tribune summon the people to do what they were already doing? Is it not more likely that *ἐπιφέροντας* is irregularly used for a future participle, "summoned them to vote"? Closely parallel constructions occur in *Plut. Cic.* 45; *Galba* 8, 19. (4) *Gaius Gracch.* c. 8. *ἀποικίας μὲν—γράφαν, καλῶν δὲ ἐπὶ κοινωρίᾳ πολιτείας τοὺς Λατίνους*. Like Blass, Dr. Holden makes this mean "inviting the Latini to a participation in the Roman franchise." This is, perhaps, favoured by the *μὲν—δὲ*, and certainly (Appian, 1.23) Gaius did offer the franchise to the Latins. But does Plutarch mean that here? It would be incon-

sistent with c. 5; and, on the theory of Blass and Holden, we should expect *κοινωνίαν*. The sentence is part of an account of Gaius's colonisation. It would be no unusual thing for Latins to acquire Roman rights by joining a Roman colony; and we would, therefore, propose to translate "inviting the Latins to share in the colonies on condition of receiving Roman citizenship." (5) c. 9. Drusus tries *ὑπερβάλλεσθαι τὸν Γάϊον ἡδονῇ καὶ χάριτι τῶν πολλῶν. ὥσπερ ἐν κωμῳδίᾳ*. Blass and Holden understand this of rival poets trying who could best amuse the people. But why should it not refer to the famous competition in gifts to the people between Kleon and the sausage-seller in Aristophanes's "Knights"? (6) *Sulla*, c. 16, note, p. 112. The soldiers employed by Marius in digging a canal for the Rhone do not seem to have been insubordinate (see *Plut. Mar.*, 15). (7) c. 18. *τοὺς ὁσσοὺς καταβαλόντων*. Dr. Inne well asks, "Why should the Romans have thrown away their *pila* instead of using them?" Dr. Holden suggests that Plutarch has made some mistake in translating; but, at all events, c. 29 gives a closely parallel incident. (8) c. 26. Why must *τίνακες* mean only indexes or tables of contents, and not rather MS. copies of books? It seems to be more a question of the latter. (9) The lexical index to the *Sulla* is not absolutely complete. It throws no light on *τὰ ἄκρα* in the sense of c. 17; *ἐκβάλλεσθαι*, c. 21; *προσμάχεσθαι*, c. 28; *ἀναρπᾶν*, c. 34; *κατῆλθαι*, c. 9; *περίεργον*, c. 13. (10) What was *τὸ περὶ τὴν ἀκρόπολιν φερόμενον παρθένιον*, on which the distressed Athenians fed when Sulla besieged the city? It was, no doubt, as Dr. Holden says, something of the chamomile sort, and must have flowered early, as the town was taken on the Kalends of March. Could *chrysanthemum coronarium* ever be made edible? It, and nothing else of the kind, was flowering on the Akropolis in March, 1883.

Euripides Medea. By C. B. Heberden. (Clarendon Press Series.) Mr. Heberden seems to have produced a tolerably good edition of the *Medea*, but one, nevertheless, which shares the fault of so many modern schoolbooks—that neither schoolboy nor schoolmaster exactly understand for whom they are written. There are many excellent notes in the book before us; but we feel sure that a schoolmaster who commented on *ἦσθε ἡδικομένη* (26) would not say that "Muretus' conjecture *ἥσεται* is needless" (45). Probably, when noticing the gender of *ἦπερ* (14), he would give the general rule and the Latin idiom. On *συντήκουσα* (25) he would not fill his page with alternative explanations or refer to Scholia, but he might translate *οἷσε* in 46. The note on 647, six lines long, is an admirable specimen of what a school note should not be. Similarly, on 649, it is useless to quote Latin. The view of *ῥ* taken on 493 must be wrong, as Prof. Jebb has recently argued. But it is fair to repeat that there is very much good in the edition, and many scholarly notes (e.g., that on the middle, 295). The text and notes can be obtained separately or together, and are, of course, admirably printed.

P. Terenti Adelphi. Edited for Schools by A. Sloman. (Clarendon Press Series.) Mr. Sloman has already, in conjunction with his old Westminster colleague, Mr. Freeman, edited the *Andria* and *Trinummus* for the Clarendon Press. The introduction to the volume before us is borrowed almost entirely from that to the *Andria*. We, unfortunately, found cause for a little dissatisfaction in reviewing one of the earlier editions. We are glad to say now that, so far as we can judge, the *Adelphi* is much better edited. But Mr. Sloman is wrong, if we may pick out one error, in saying that *quor* (*cur*) is "from *qua re*" (61). It is, of

course, *quoirei* (= *cui rei*), as a reference to Plaut. *Poen.* 479, Götz, will at once show. Lewis and Short go wrong on this, as well as Mr. Sloman. The note on *fazo* (208), too, would have been more valuable; if Mr. Sloman had consulted some recent philological treatise, for example, Stolz's *Lateinische Grammatik* (§110, p. 233).

The Republic of Plato. Books I.-IV. Edited with Analysis, Notes, and Index, by A. M. Luscombe and F. T. Newnham. (Parker.) Although the majority of Oxford passmen, or their teachers, prefer to read the *Nicomachean Ethics*, yet a large minority continue to work at the *Republic*, and among these readers we predict that the notes of Messrs. Luscombe and Newnham will find great favour. The notes are numerous, full, and to the point. It is not often that they leave anything to be desired, except where further explanation could only be given through reference to those later books of the *Republic* with which passmen have nothing to do. At p. 370 a, b, however, we find three, not two, grounds for recommending the division of labour. Surely Plato makes three, at (1) *φύσαι*, (2) *πόρεσι*, (3) *ἐν τῷ κ.τ.λ.* Once or twice also we have thought that the editors do not see the best means of explaining the irregularities so frequent in Plato's constructions. Thus on 436 d, they say that *ἐς* is used absolutely with the genitive, and that *τὰ τοιαῦτα* is an accusative absolute used adverbially. But, on this interpretation, we cannot see the force of *ἐαυτῶν*. Why not make *ἐαυτῶν* depend on *κατὰ ταῦτα* ("in the same parts of them"), and say that *μενόντων*, though it belongs to *τὰ τοιαῦτα*, is attracted to *ἐαυτῶν*? Irregular attractions are common enough in Plato. But, on the whole, we can confidently recommend this little edition.

Plauti Comoediæ. Rec. J. L. Ussing. Vol. 5. (Copenhagen.) This fifth volume of Dr. Ussing's *Plautus* contains the "Persa," "Rudens," "Stichus," "Trinummus," and "Truculentus." It does not seriously differ from its predecessors, which have been noticed in the *ACADEMY* from time to time, and we may, therefore, be excused from reviewing it at length. It is tolerably well-known that this edition is not entirely satisfactory, either in text or in commentary, but at the same time it is often useful. The only plays not yet edited are, we believe, the "Casina" and "Cistellaria," which should form the first part of vol. iii. It is to be hoped that we shall be given a sixth volume or appendix, including the fragments, though the need for this has been removed by Dr. Winter's *Fragmenta*, published last year. And, after all, the text in Winter's pamphlet only fills sixty pages.

We have received also a shortened *Odyssey*, by Pauly and Wotke, the second half of Dr. Bzach's *Iliad*, and a text of the *Medea*, by Barthold, in Schenk's series (Freytag & Tempsey) of Austrian texts, noticed in the *ACADEMY* some time since; and, from the same publishers, two *Schulwörterbücher*—to Nepos, by Weidner, and to Q. Curtius, by C. P. Schmidt—which we commend to the notice of English school-book editors.

GIFT-BOOKS.

Stories of the Magicians. By the Rev. Alfred J. Church. With sixteen Illustrations. (Seeley.) Prof. Church has here made a bold attempt to popularise among a younger generation those wild and whirling legends of the East which our grandparents accepted on the authority of Southey. He would have been better advised if he had taken warning from the oblivion which, he admits, has long enshrouded "Thalaba" and "The Curse of Kehama." Always excepting *The Arabian Nights*—more strictly, a

very few of *The Nights*—no oriental tales have ever won the attention of Europe, though Mr. Edwin Arnold has shown what can be done with certain episodes of Sanskrit literature. Prof. Church has deliberately selected whatever is most involved with the supernatural; and it is specially difficult to regard *au sérieux* the monstrous fauna and topsy-turvy transformations of Persian and Hindu mythology. If Prof. Church has exhausted—which we are loth to believe—the classic vein, let him try the legendary folklore of our Teutonic, Scandinavian, or even Celtic ancestors. It is only right to add that the illustrations, which are taken from MSS. in the British Museum, are in themselves such splendid reproductions as almost to pervert our judgment of the letter-press.

The Queen's Land; or, Ard al Malakat. By Verney Lovett Cameron. (Sonnenschein.) Commander Cameron, having made up his mind to write for boys, has in his first season almost equalled the fecundity of Mr. Henty; for this is, we believe, his third book during the present winter. If not so original as *The Cruise of the Black Prince*—we have not seen the other—it is in some respects more characteristic. The scene is laid in that yet unexplored Galla country south of Abyssinia, from which even Sir R. Burton turned back, and where, for all we know to the contrary, the Queen of Sheba may have really reigned. The scheme of the story is openly borrowed from *King Solomon's Mines*—by which we mean to imply no censure. But Commander Cameron knows the east coast of Africa too well to incur obligations to any one for the incidents that supply the real interest of his story. The early chapters, describing the first portion of the journey up from the coast among the Somalis and the Gallas, bear the stamp of personal knowledge. Young readers, perhaps, will prefer the marvellous adventures that follow thenceforward in rapid succession, though we suspect that even they will be disappointed by the final dénouement, which involves a wasteful use of the supernatural. The author has yet to learn the art of husbanding his resources. It is only an oriental audience that believes *quia incredibile*. The book would have been better for a map—even an imaginary one.

With Wolfe in Canada; or, The Winning of a Continent. By G. A. Henty. With Twelve full-page Illustrations by Gordon Browne. (Blackie.) What field of military history has the unwearied Mr. Henty left yet untouched? Of his four boys' books for the present season—all published by Messrs. Blackie—three are historical, dealing with Hannibal in Italy, Peterborough in Spain, and now Wolfe in Canada. We suppose, therefore, it will seem heresy to his numerous following if we declare that, in our judgment, military writing is not Mr. Henty's forte. For example, in the book before us, the early chapters, describing life at Sidmouth in the middle of the last century, are excellent in their simplicity; and the intermediate scenes of Indian fighting on and around the Lakes are only less good, because they are manifestly modelled upon Fenimore Cooper, even to the name of the scout, Nat. Whereas the account of the operations before Quebec, however faithfully reproduced from Parkman, is almost unreadable; and no attempt whatever has been made to give a living portrait of Wolfe. It ought to have been easy for so practised a writer to make the personality of Wolfe (who fills a place in the military history of this country by the side of Clive and Havelock and Nicholson) dominate throughout the closing scenes. A great opportunity, we repeat, has been missed.

Perils Afloat and Brigands Ashore. By Alfred Elwes. With eight original Illustrations by

Gordon Browne. (Cassell.) The framework in which this story is cast—that of a former pupil telling his adventures to the boys of a private school—is neither very happy nor consistently maintained. The story itself, which is crammed with exciting incidents laid in the Mediterranean some fifty years ago, might very well, from its realism, be based upon authentic documents. But this same matter-of-fact realism makes it less captivating than the new style of boys' book, which allows freer play for the imagination of both writer and reader. The pictures, alike in drawing and in reproduction, are among the most effective we have seen this year.

Ten Boys who lived on the Road from Long Ago to Now. By Jane Andrews. (Blackie.) The "ten boys" whose manner of life the author attempts to describe are all imaginary characters, beginning with "Kablu, the Aryan Boy," who is supposed to have lived on the slopes of the Hindoo Khoosh four thousand years ago, and ending with "Frank Wilson, the Boy of 1885." In the interval come "Cleon, the Greek Boy," "Horatius, the Roman Boy," and so on. If the reader thinks, from this account of the book, that its design is absurdly far-fetched, his opinion agrees with our own first impression. We are bound to confess, however, that this unpromising plan is so cleverly worked out that it must be regarded as justified by success. The antiquarian detail is, for a book of this kind, uncommonly accurate; the stories are interesting, and their collective moral—which is reserved for the last page—is the wholesome maxim that "it is not what a boy has, but what he is, that makes him valuable to the world, and the world valuable to him."

The Tale of Troy: done into English by Aubrey Stewart. (Macmillan.) In twelve short chapters, beautifully and simply worded, Mr. Stewart tells the story of which the *Iliad* forms a part—beginning with Helen in her father's home and Paris the shepherd on Mount Ida, and ending with Aeneas escaping from the burning city with his father and his child. Possibly the book, in spite of its simplicity of language, may not be quite appreciated by children if they are left to read it for themselves. Let it be read to them by someone who can answer the many questions to which it will be sure to give rise, and it will not fail to delight both the hearers and the reader.

True Stories from English History; from the Conquest to the Present Time. By Oscar Brown-ing. (Griffith, Farran & Co.) The title of this book may, perhaps, convey a misleading impression as to its character. It is not a collection of "stories," but of short extracts (usually about two pages long) from various historians, and of passages of similar length, from Mr. Brown's own pen, relating to important events of English history. Among the extracts which refer to the earlier periods there are several from contemporary chroniclers. From the beginning of the Stuart epoch to the end of the Commonwealth the quoted passages are chiefly from Clarendon and Mr. Gardiner; the succeeding history, to the death of William III., comes principally from Macaulay; and for the time of the Georges there are several extracts from Thackeray. The work would be an excellent school reading-book.

The Moon Maiden, and other Stories. By Jessy E. Greenwood. (Macmillan.) These tales deserve to be popular. They are written in a simple, but bright and attractive style, and are thoroughly healthy in tone. They possess moreover the rare merit that they are equally well fitted to find their way into a mansion or a cottage, the surroundings, the humour, and the morality found in them not being special to

any class of society. Boys and girls from eight to twelve years of age will read them with pleasure and profit.

The House of the Little Wizard. By Joyce Darrell. (Hatchards.) This is a slight but prettily-told tale with pretty illustrations. It is drawn apparently from foreign sources. The scene is laid in a country district in Carinthia, where the reader is introduced not only to the house of the little wizard, but also to a castle, with its ghost and other living inhabitants. The heroine of the story is a charming little peasant maiden who fully deserved the good things which her good nature had in store for her.

Christel. Translated from the German of Hedwig Prothl. (S.P.C.K.) We confess that we had been previously unacquainted with the work of Fraulein Prohl; but we shall be glad to enlarge our acquaintance with it, for *Christel*, though a simple story, is a very pretty one, and we should imagine that the translators have done it fair justice. Its sub-title is "a Tale of True Luck"; and it points, not too aggressively, a very wholesome moral, while by its pleasant sketches of German life and manners, it serves purposes of instruction as well as of entertainment. There are only three illustrations, but these three are good.

To-Morrow. By Mrs. Stanley Leathes. (Shaw.) Nora Cameron is a young lady who tries to manage her own life, and mismanages it. She takes one wrong step, and then another. She first fails in her duty of pleasing her father, and afterwards deceives him by a clandestine marriage. However, when schooled by distress and poverty, she becomes repentant, and a small gleam of sunshine falls at length on her. Some of the incidents of the tale are rather far-fetched, but it is cleverly written, and the author gives many effective touches of character and scenery.

The Hawthorns. By Amy Walton. (Blackie.) This is called a story about children, but it might also be said to be about children and animals, for there is a great deal about both. The author evidently understands the ways of children; and Nancy, David, and the rest of the vicar's family are very entertaining companions. The discovery of "Andoo's 'little girl'" at the end of the book is not altogether satisfactory. Good sometimes comes out of evil; but, though the mother reproves Dickie, who, disobeying orders, went to the circus, and by accident discovered the long-lost child, yet, adds the author, "the children could not help feeling glad that Dickie had been disobedient."

Not so very Long Ago. By the author of "At all Times." (Shaw.) The writer has evidently made a special study of children, and the book is full of their sayings and doings. The description of moving from the old house is very good; and also that of the music lesson, when the little girl says to her teacher, "The man who made out minor scales should have been sent to prison." There is a healthy tone about the story, but a little less religious phraseology would have pleased us better.

Golden Links in a Life Chain. By E. T. E. Poole. (Nisbet.) A temperance story, with incidents taken from high and low life. There is a certain degree of smartness observable in the writing occasionally; but the style is artificial, and the illustrations little better than caricatures.

Climbing Higher. By Jessie F. Armstrong. (Shaw.) This is a story of two orphan boys, cousins, the grandsons of an earl. The one child, the son of the elder brother, is believed to be dead, but in reality was sold as an infant to an Italian woman, who afterwards became

the wife of the master of a circus. The other child, the son of the younger brother, is brought up as the inheritor of his grandfather's title. There is, of course, a meeting between the boys which leads to friendship, and eventually to the production of papers, proving the young Lillo's identity with the child supposed to be dead. The story is not badly worked out; but its character is sentimental, and it depends for interest too much on scenes calculated to distress the minds of children. There is no advantage whatever gained by making Lillo die at the end, unless the very doubtful one of closing the book with a death-scene five pages in length. The book has several illustrations.

Ursula's Fortune: a Story. By Esmé Stuart. (S.P.C.K.) This book is written with the evident purpose of setting a good example of conduct before young women. The heroine is a high-spirited girl, whose impetuous but generous character is well drawn. The moral of the story is excellent throughout, excepting at the close, when the unfortunate Ursula, who deserves a better fate, weds a man far inferior to herself.

"Anthony had much altered, but we cannot say that he was, or ever would be, the best of husbands. Yet Ursula was happy—happy because her own happiness was not her first object in life."

Does the author really consider it an exemplary act on the part of a young woman to marry a man unworthy of her?

Illustrations: a Pictorial Review of Knowledge. By Francis George Heath. (Wells, Gardner, Darton & Co.) This is a volume which one can pick up at any moment and be sure to find something entertaining or instructive in it. The magazine is conducted by the well-known author of *Trees and Ferns* and *Burnham Beeches*. There is a list of thirty-four contributors, among which figures the name of Mr. Heath himself. A very good idea of the contents may be formed from the index, which shows articles under the headings Amusement, Art, Biography, Invention, Literature, &c. The volume contains, as an extra attraction, nearly four hundred engravings.

NOTES AND NEWS.

WE understand that Mr. George Baden-Powell, M.P., has in a forward state of preparation a history of the colonies and dependencies of the British empire, with special reference to the great growth of the last fifty years. His personal experiences in all our greater colonies and in India enable Mr. Baden-Powell to write with adequate personal knowledge of the places, people, and affairs dealt with.

MESSRS. KEGAN PAUL, TRENCH & Co. will publish immediately an account of *The Loyal Karens of Burma*, a people inhabiting the mountains and forests of Lower Burma, of whom little is known in England, but to whose bravery and loyalty we are largely indebted for the maintenance of British rule in Burma. The author, Mr. D. M. Smeaton, director of Agriculture and Commerce N.W.P. and Oudh, treats of the origin, language, and physical characteristics of the people, their national customs, agriculture, folklore, traditions, and national religion.

LORD JUSTICE FRY will preside at a meeting which will be held on an early day to consider the advisability of establishing a society to encourage the study and advance the knowledge of the history of English law. It is suggested that the society shall be called the Selden Society, and that its objects shall include (besides meetings for the reading and discussion

of papers) the printing of inedited MSS., and the publication of new editions and translations of works having an important bearing on English legal history, the collection of materials for a Dictionary of Anglo-French and of legal terms, and finally the collection of materials for a History of English Law. The following have already expressed approval of the society:—The Bishop of Chester, the Earl of Derby, Lord Herschell, the Home Secretary, the Attorney-General, Messrs. Montague Cookson, Q.C., J. F. Moulton, Q.C., John Westlake, Q.C., F. Meadows White, Q.C., R. Campbell, Hubert Hall, F. E. Sawyer, Prof. F. Pollock; John Evans, president, and H. S. Milman, director of the Society of Antiquaries; Profs. A. V. Dicey and T. E. Holland, Oxford; Rev. W. Cunningham and F. W. Maitland, Cambridge, &c. Prof. W. W. Skeat has kindly offered help towards the Dictionary. Any person interested may communicate with Mr. P. Edward Dove, 23, Old Buildings, Lincoln's Inn.

MR. F. HAVERFIELD, senior classical master at Lancing, has in preparation a raised map of Syracuse, designed as an aid towards teaching Greek history and Thucydides. The map has been modelled by Mr. J. B. Jordan, and cast in plaster of paris by Messrs. Brucciani. The horizontal scale is nearly a mile to an inch; the vertical scale has been exaggerated, at the request of teachers. Subscribers should apply to F. Haverfield, Esq., Lancing College, Shoreham. The map will very shortly be ready for issue.

THE first volume in Mr. Walter Scott's biographical series of "Great Writers," will be *Longfellow*, written by the editor of the series, Mr. Eric Robertson, the newly appointed professor of English at the University of Lahore. It will be published in January; and the immediate succession of monthly volumes will be *Coleridge*, by Mr. Hall Caine; *Dickens*, by Mr. T. Marzials; and *Rossetti*, by Mr. Joseph Knight.

THE next volume in the series of "English Worthies" will be *Canning*, written by Mr. Frank H. Hill, the late editor of the *Daily News*.

MESSRS. LONGMANS have in the press a new book by A. H. K. B., entitled *Our Homely Comedy; and Tragedy*, which will be published early in January.

THE next volume in the "Badminton Library," to be published in February, will be *Cycling*, written by Lord Bury and Mr. G. Lacy Hillier.

MESSRS. SWAN SONNENSCHNEIN & Co. have made arrangements to publish very shortly an English edition of the life of William Henry Channing, by Mr. Octavius Brooks Frothingham.

WE learn that the publication in this country of the *St. Nicholas Magazine* will, with the next issue (January), pass into the hands of Mr. T. Fisher Unwin, who a couple of months ago took over the *Century*.

Some Historical Notices of the O'Meaghers of Ikerrin, by Joseph Casimir O'Meagher, with facsimile illustrations and appendices, is announced for early publication by Mr. Elliot Stock.

MESSRS. J. & R. MAXWELL announce the immediate issue of two Christmas books, with illustrations by Gustave Doré and other artists, entitled *Stories Grandma told*, by Mary D. Brine; and *The Golden Rangers*, a romance by Gabriel Ferry.

MR. T. FISHER UNWIN is about to publish a novelette by a new writer, entitled *Asserted, but not Proved; or, Struggles to Live*. It is a tale of social life in an English country town.

St. Hildred, described as a romaunt in verse, is also announced by the same publisher. It is by Miss Gertrude Harraden, and is illustrated by Mr. Bernard J. Partridge.

MESSRS. F. V. WHITE & Co. will publish during December the following books: *The Outsider*, in 2 vols., by Hawley Smart; *Love and Liking*, in 3 vols., by the author of "It Might Have Been"; *A Freak of Fate*, by E. F. Spence; *Byron re-studied in his Dramas*, by W. Gerard; and *The Unlucky Number*, by Sybil Colbert.

MR. W. E. MORDEN is editing a new work on training for athletic exercises. The publisher will be Mr. E. Seale.

A NEW novel, by Mrs. J. K. Spender, entitled *Her Brother's Keeper*, will be published in various provincial newspapers by the National Press Agency, beginning early in January 1887.

THE organ of the Vegetarian Society will henceforth be called *The Vegetarian Messenger*, commencing with the issue for January, 1887, instead of *The Dietetic Reformer*, as hitherto.

MR. E. GOSSE will give a course of three lectures at the Royal Institution on "The Critics of the Age of Anne."

WE hear from New York that Major Pond, before leaving England for America, engaged Mr. Charles Dickens and M. Max O'Rell for a lecturing tour in the United States during the season 1887-88.

HEINE's continued popularity in Germany is shown by the number of new editions which have recently appeared. One of the most noteworthy of them will probably be the "Kritische Gesamtausgabe," issued by the well-known house of Grote at Berlin. It will be edited by Dr. Gustav Karpeles; and Prof. Buchheim has written for it a "Biographical Introduction," based on his life of Heine, prefixed to the Clarendon Press edition of Heine's *Prosa*.

MR. J. Y. W. MACALISTER, librarian and secretary of the Leeds Library, has suffered a severe and, indeed, irreparable loss by a fire in his private house on the night of Thursday, November 25. Among the papers then destroyed was not only the revised MS. of his catalogue to the library (80,000 volumes), but also the nearly completed MS. of a book upon which he has been engaged for some eight years—an attempt to construct a philosophy of history.

ORIGINAL VERSE.

A TRANSLATION FROM HEINE.

I THOUGHT upon her all the day,
And thought on her through half the night,
And when at last in sleep I lay
A dream restored her to my sight.
Fresh as the youngest rose she glowed,
In silent bliss as there she sat,
With on her knees a frame which showed
White lambs that she was working at.
She sat so calm, and could not guess
Why I stood there so full of woe;
"What means this pallor, this distress—
My Heinrich say, what hurts thee so?"
She looked in soft amaze that I
Should look upon her weeping so;
"Why weepst thou so bitterly—
My Heinrich say, who makes thy woe?"
She gazed thus softly while I strove,
Half dead with grief she could not know;
"Who makes my pain is thou my love,
And in my breast there lies my woe."
She rose and laid her hand upon
My breast as 't were some holy rite;
And suddenly my grief was gone,
And I awoke for sheer delight.

EMILY PFEIFFER.

MAGAZINES AND REVIEWS.

Macmillan this month contains nothing of extraordinary interest. The writer of "English Literature at the Universities" begins by expressing satisfaction that the question "has at length been rescued" (how rescued?) "from the disturbing influences of a personal quarrel"; but his own contribution to the discussion includes some pointed intimations of opinion as to the merits of the quarrel referred to. The paper states forcibly the objections against the current schemes for the introduction of English literature into the university course; but the writer offers no positive suggestion as to what the universities should do in the matter, neither does he commit himself to the opinion that they should let it alone. He quotes, with approval, Mr. William Morris's sensible protest against the establishment of a "chair of criticism," the result of which would be "merely vague talk about literature, which would teach nothing." Mrs. Ritchie contributes a pleasant paper on "Mrs. John Taylor, of Norwich"; Mr. Julian Sturgis's short story, "My Ghost," is rather spoiled by its close resemblance to an anonymous story in the October number. The article on "The British School at Athens" calls attention to the value of the institution, and its urgent need of increased public support.

THE *Expositor* continues to aim at uniting two opposite theories of interpretation: that which regards the function of exegesis as the application of biblical ideas to practice (a view so ably maintained by Dr. S. Cox); and that which issues in a continually deepened view of the original meaning of the writers, for which no detail is small or unimportant, and which leaves applications to pulpit oratory. Principal Rainy, Dr. Dods, and Dr. Maclaren represent in this number the former view; Dr. Hayman, with a criticism of "The Westcott-Hort Genealogical Method," Prof. Whitehouse with a thorough and scholarly note on Isa. xli. 18, Prof. Warfield with a clear and instructive account of St. Paul's eschatology, and Prof. Davidson with comments on the Authorised and Revised versions of Job, not without a spice of humour, give a more or less vigorous support to the stricter theory.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- GERARD, O. *L'éducation des femmes par les femmes*. Paris: Hachette. 3 fr. 50 c.
HUHN, A. v. *Aus bulgarischer Sturmzeit. Eine authent. Darstellg. d. Handstreichs v. Sofia u. seiner Folgen*. Leipzig: Duncker & Humblot. 5 M. 60 Pf.
KRIEBITZSCH, K. Th. *William Shakespeare, sein Leben u. seine Werke*. Berlin: Parrisius. 2 M.
MONTÉGUT, E. *Choses du nord et du midi*. Paris: Hachette. 3 fr. 50 c.
PETITOT, E. *Traditions indiennes du Canada Nord-Ouest*. Paris: Maisonneuve. 7 fr. 50 c.
RUDOLF, Kronprinz Erzherzog. *Jagden u. Beobachtungen*. Wien: Künast. 8 M.
SAINT-AMAND, I. de. *La Cour de Louis XIV. et la Cour de Louis XV.* Paris: Dentu. 20 fr.
SCHMAROW, A. Donatelli. *Eine Studie üb. den Entwicklungsgang d. Künstlers u. die Reihenfolge seiner Werke*. Leipzig: Breitkopf & Härtel. 4 M.
STANA, T. *Magyar Művészek, ou peintres hongrois*. Budapest: Réval. 30 fr.

THEOLOGY, ETC.

- EICHHOEN, A. *Athanasii de vita ascetica testimonia collecta*. Halle: Niemeyer. 1 M. 20 Pf.
EPHRAEM SYRI *hymni et sermones*. Ed. latinitate Joannis etc. Th. J. Lamy. Tom. 2. Mainz: Kirchheim. 30 M.
HAUCK, A. *Kirchengeschichte Deutschlands*. 1. Thl. *Bis zum Tode d. Bonifatius*. Leipzig: Hinrichs. 10 M. 50 Pf.

HISTORY.

- CHAEMES, X. *Le comité des travaux historiques et scientifiques (histoire et documents)*. Paris: Hachette. 36 fr.
EGLOFFSTREY, H. Frh. v. *Der Reichstag in Regensburg im J. 1608*. München: Rieger. 3 M.
GEBHARDT, B. *Adrian v. Corneto. Ein Beitrag zur Geschichte der Curie u. der Renaissance*. Breslau: Preuss. 2 M. 40 Pf.

- MARTENS, W. *Die Besetzung d. päpstlichen Stuhls unter den Kaisern Heinrich III. u. Heinrich IV. Friedburg-L.B.* Mohr. 6 M. 60 Pf.
MAYER, E. *Zur Entstehung der Lex Ribuariorum*. München: Rieger. 5 M.
MAYR-DEISINGER, K. *Wolf Dietrich v. Raittenau, Erzbischof v. Salzburg 1587-1612*. München: Rieger. 5 M.
MÜLLER, K. *Die Waldenser u. ihre einzelnen Gruppen bis zum Anfang d. 14. Jahrh.* Gotha: Perthes. 3 M.
ZÖLLNER, M. *Griechische u. römische Privataltertümer*. Breslau: Koebner. 6 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BOENCKMANN, J. G. *Die Versteinerungen d. Cambrischen Schichtensystems der Insel Sardinien*. 1. Abth. Leipzig: Engelmann. 30 M.
FRANKEL, O. *Grundriss der Bakteriologie*. Berlin: Hirschwald. 8 M.
GETZ, G. *Über die laaschen Cephalopoden d. Hieratz bei Hallstatt*. Wien: Holder. 14 M.
GÖTTKE, A. *Abhandlungen zur Entwicklungsgeschichte der Tiere*. 4. Hft. Hamburg: Voss. 24 M.
HAHN, O. *Die Philosophie d. Bewussten*. Tübingen: Fues. 4 M.
KESSLER, H. F. *Die Entwicklungs- u. Lebensgeschichte v. Chaitophorus aceris Koch, C. testudinatus Thornton u. O. lyropictus Kessler*. Leipzig: Engelmann. 4 M. 50 Pf.
KRAUSE, K. Ch. F. *Grundriss der Geschichte der Philosophie*. Hrsg. v. P. Hohlfeld u. A. Wünsche. Leipzig: Schulze. 11 M.
KREUSS, G. *Untersuchungen üb. das Atomgewicht d. Goldes*. München: Rieger. 3 M.
LUEBBERT, A. *Biologische Spaltplaziuntersuchung*. Würzburg: Stachel. 3 M. 50 Pf.
POOTA, Ph. *Beiträge zur Kenntniss der Spongien der böhmischen Kreideformation*. 3. Abth. Prag: Calve. 1 M. 44 Pf.
VELKOVSKY, J. *Beiträge zur Kenntniss der bulgarischen Flora*. Prag: Calve. 1 M. 20 Pf.

PHILOLOGY.

- CHABANEAU, C. *Paraphrase des litanies en vers provençaux, publiée d'après le manuscrit d'Avignon*. Paris: Maisonneuve. 3 fr. 50 c.
CONRAD, B. *Darstellung der Syntax in Cynewulf's Gedicht JULIANA*. Halle: Niemeyer. 2 M.
FRAENKEL, S. *Die aramäischen Fremdwörter im Arabischen*. Leiden: Brill. 9 M.
IBN AL-ANBARĪ'S *Asar al Arabiya*. Hrsg. v. Ch. F. Seybold. Leiden: Brill. 5 M.
REINISCH, L. *Die Bilinguistische*. 2. B1. Wörterbuch. Wien: Holder. 20 M.
SEECK, O. *Die Quellen der Odyssee*. Berlin: Siebenbrunn. 9 M.
SIERS, Th. *Die Ausbildung der griechischen Palatalen*. Tübingen: Fues. 1 M. 60 Pf.

CORRESPONDENCE.

"A NOTICEABLE MAN WITH LARGE GREY EYES."

Dublin: Dec. 4, 1886.

I have said my say on Shelley, and do not desire to add anything in the way of statement or argument. But it seems worth while to note one or two points with reference to what Mr. Caine says of Coleridge and Wordsworth.

1. Mr. Caine does not know of a good reason for thinking that Coleridge was Wordsworth's guest during the long period in which he prepared and edited the *Friend* at Grasmere. Mr. Caine has forgotten that in the same chapter of "Autobiographic Sketches," in which he speaks of Wordsworth's "Stanzas written in my Pocket Copy of Thomson's 'Castle of Indolence,'" De Quincey writes:

"During this period it was that he carried on the original publication of the *Friend*; and for much the greater part of the time I saw him daily. He lived as a visitor in the house occupied by Mr. Wordsworth."

It will interest Mr. Caine to see the following passage from an unpublished letter of Eliza Hamilton (sister of Sir W. Rowan Hamilton):

"Had it not been for Miss Hutchinson [Wordsworth's sister-in-law], they all assured me at Rydal Mount, Coleridge's work called the *Friend* would never have been published. She followed Coleridge, who is of the most terribly procrastinating disposition, over the whole house as one would follow a little child, and made him dictate to her what, when written, she sent off at once to the printer without the delay of taking any copy of it."

2. I speak of Coleridge in the winter of 1811-12 as "toiling wearily amid the quicksands of

his own infirmities." I meant to imply that he was exerting himself—not sunk in indolence—while yet compassed about with weakness. "It is beyond dispute," writes Mr. Traill, "that his regular contributions to the *Courier* in 1811-12 are not only vastly inferior to his articles of a dozen years before in the *Morning Post*, but fall sensibly short of the level of the letters of 1809." In 1811, Josiah Wedgwood withdrew his share of the annuity paid to Coleridge, partly, at least, because he had been shocked by Coleridge's neglect of his duties to his wife, his children, and his friends. Late in that year Coleridge, conscious of his own infirmity and dereliction of duty, put forward a sadly ingenuous theory to account for his moral paralysis: "Moral obligation," he wrote, "is to me so very strong a stimulant that in nine cases out of ten it acts as a narcotic. The blow that should rouse stuns me." In his lecture on "Hamlet" he drew a moral from the play in favour of action as the great end of life. "This is a satire on himself," said somebody at the lecture to Crabb Robinson. "No," he replied, "it is an elegy." Too soon Coleridge had sunk in the quicksands up to the neck and shoulders.

3. And now as to the "noticeable man with large grey eyes." Had Mr. Caine turned to the notes in Prof. Knight's *Wordsworth*, vol. ii., he would have seen that Henry Nelson Coleridge (in volumes to which Sara Coleridge contributed), and Wordsworth's biographer, the Bishop of Lincoln, accept the common opinion that the noticeable man is S. T. C. Principal Shairp was of the same opinion. Mr. Hutchinson supports that view. "Profound his forehead was," says the poem. "His eye is large . . . and grey," wrote Miss Wordsworth of Coleridge in 1797. " . . . He has a profound forehead." But it was well known, as Prof. Knight notes, that others believed that it is in the earlier stanzas that Coleridge is described. This was De Quincey's opinion; it is Mr. Caine's, and it is my own. If this be so, who is "the noticeable man with large grey eyes"? The answer commonly given is Wordsworth. I have ventured to suggest that he may be William Calvert. It is perhaps worth noting that De Quincey's authority counts for little, for he says that the passage beginning—

"A piteous sight it was to see this man," comes after a description of Coleridge's countenance; but no countenance is described in the poem except that of the "noticeable man," so that here De Quincey's recollections of the two persons of Wordsworth's poem have run confusedly together. Possibly he makes elsewhere a clearer statement, now forgotten by me.

4. I began by saying that I should add no word about Shelley; but, glancing at this moment into *Southey's Life and Correspondence*, I notice the curious fact that, two days before the assault, or imagined assault, on Shelley at the door of Chesnut Cottage, Southey wrote to Grosvenor Bedford (vol. iii., p. 326) that the people of Keswick were alarmed by the presence of "ugly fellows," who did really "abound" in the neighbourhood. "Last night" Southey was obliged "to take down a rusty gun and manfully load it for the satisfaction of the family." He decided to procure a dog, and ordered Bedford to buy for him a brace of pistols. I note this fact without suggesting any inference either way. Chesnut Cottage, as Mr. Caine describes it, is not as it was in 1811-12; additions have since been made. The large bow-windowed sitting-room, with a bedroom on either side, were occupied by Shelley, Harriet, and Eliza. The rent may, for all I know, have included board as well as lodging and linen. The *Cumberland Pacquet* represents Shelley and his family as occupying only "a part of the house." Mr. Dare may

have happened to be close at hand on the road or in the garden at the moment of attack, and the alarm in Keswick with respect to "ugly fellows" would naturally have led a retired merchant from Cockspur Street, London, to go about armed after dark. He heard the disturbance, says the newspaper. Shelley's suspicions that his father meditated violence against him would have predisposed the Keswick people to distrust any such story of an attack if told by him. But both Harriet and he write very sanely on the subject to Miss Hitchener. "Harriet," says Shelley,

"has told you of a circumstance which has alarmed her. I consider it as a complete casual occurrence which, having met with once, we are more likely not to meet with again. The man evidently wanted to rifle my pockets; my falling within the house defeated his intention. There is nothing in this to alarm you. I was afraid you might see it in the newspaper and fancy that the blow had injured me."

It should be remembered that several attempts at robbery were actually made about this time at Keswick.

Miss Dare remembers that her mother told her how Shelley, Harriet, and Eliza, would each take hold of a long pole, Shelley in the centre, and race wildly across the flower-beds. Some of my information I owe to the Rev. J. N. Hoare of Keswick. EDWARD DOWDEN.

P.S.—May I add two notes? The words "in consuetudine studiemus," the ascription of which to "Tully" in a letter of Shelley to Graham I took for a jest between the boys (*Life of Shelley*, vol. i., p. 54) is, I have now no doubt, a misreading of the MS. For *studiemus*, read *studiorum*.

I have been asked to explain the appearance of the "Leech" in Shelley's "Swellfoot" and in pamphlets of the time. Vice-Chancellor Leach had been the Prince Regent's chief adviser in 1817 in the affair of the Princess, and his report on her conduct had been submitted to the cabinet.

THE KENITES.

Oxford: Dec. 5, 1886.

Prof. Sayce's ingenious idea, in the ACADEMY of November 27, about the Kenites being the wandering tinkers in Palestine will perhaps find some confirmation from the fact that the Kenites are described in 1 Chron. ii. 55, as the descendants of Hamath (A.V. Hemath, "the black one"), the father of the house of Rechab. It may be worthy of notice that the Rechabites (or camel-riders) were not a settled tribe, but wanderers who settled later on in Jerusalem when flying before Nebuchadnezzar. According to Jeremiah xxxv. 6,7, they made a vow not to drink wine, nor to build houses, nor to sow seed, nor to plant vineyards, nor to have any, but to dwell all their days in tents. Worth notice, also, is the name of their ancestor Jehonadab, a compound of Nadab and Jehovah. In 2 Kings x. this Jehonadab is stated to have been a fervent worshipper of Jehovah and opponent of Baal. A. NEUBAUER.

"THE RETURNE FROM PARNASSUS."

St. John's College, Cambridge: Dec. 6, 1886.

In the first part of the *Returme from Parnassus*, just printed for the first time by the Clarendon Press, I observe that the editor doubtfully suggests *Acheron's* in place of the word printed in italics in the following lines, p. 60, l. 1,109:

"Never dare anie bouilde attemptinge pen
Seeke to expell the Tyrant of the north,
Rough Barbarisme, that in those *ackhorns* times
Commanded our whole lande as his owne."

I write from the college where the play was

performed at the close of the sixteenth century, to point out that *ackhorns* is only another way of spelling *acorns*; and that *acorns times* clearly refers to the rude ages of primitive barbarism, before mankind, in the words of the eighth line of the first Georgic—

"*Chaoniam pingui glandem mutavit arista.*"

J. E. SANDYS.

THE SUPPOSED LITURGICAL TERM "TWAYTE."

Oxford: Nov. 29, 1886.

At p. 187 of the second volume of the *Remarks and Collections*, Hearne attempts laboriously to explain the word "twayte," occurring in L'Estrange's *Alliance of Divine Offices* with the query *quaenam vox ista?* I ventured to suggest that "twayte," which is retained in the latest edition of the book and appears in at least one other modern work, was merely a transcriber's error for "twayle," i.e., "towail." The suggestion is rendered certain by the following extract from a letter, dated November 17, 1732, of Thomas Baker, the *socius ejectus*, to Hearne, which I have just come across in the Rawlinson MS. Letters in the Bodleian Library (vol. xxi., No. 44):

"The Forme of bidding of Prayers, quoted by you from H: L'Estrange, is (I presume) the same, that is reprinted in Ant: Harmors Specimen Pag: 166 &c: num: II. That Forme orig. I have many years ago compar'd with Mr. Wharton's copy, the reading whereof is, *with twaile*, and tho' I have corrected that copy in 3: or foure particulars, yet *twaile* stands uncorrected, so I am apt to think, *twaile* is the true reading. The mistake is easy from t: to an l: and S: H: L: Estrange's Correspondent modestly owns, *he was not at all exercised in the calligraphy of that hand*. The weather is so cold, and I so infirm, that I dare not venture my self in our Public Library to make a Review, nor would it probably be to your purpose, our MSS: at present being in great disorder. You have the like Forme of bidding prayers in the Liber Festivalis printed an: 1499. Fol: The words there are, *ye shall also pray for them that fynde any light in this Church, or give any Bequest, Boke, Belle, Chalice or Vestment, surpysse, Aultor Clothe or *Twaile, Londs, Rents, Lamp, or Light, or any other adornment, &c.* The words I have given you more at length, because the Liber Festivalis is not so common, as Mr. Wharton's Specimen, wch is in every one's hands.

"I write the sooner, least you should be led into a mistake, by an erroneous copy, for so H: L'Estrange's seems to be, by comparing it with the two other printed Copies; and by the pains you have taken with the word, you seem to intend, to add it to a Glossary, wch will hardly be safe."

It seems worth while to place the fact on record, lest perchance the word should even yet be added to some modern Glossary.

C. E. DOBLE.

"A COMTIST LOVER."

Pozzuoli: Dec. 2 1886.

May I be allowed to point out that Miss Simcox has, unintentionally no doubt, somewhat misrepresented me in her review of my *Comtist Lover*, in the ACADEMY of November 27? In the first place, I do not think that the "main argument" of the book can, as she says, quite fairly be "given in the sentence" quoted in "Immortality—Thoughts" from Mme. de Staël: "I do not believe that since the beginning of the world a single distinguished mind can be cited which has not found life to be inferior to its desires and sentiments." My reviewer would seem to imply (if I read the third column of p. 358 of the ACADEMY aright) that I interpret this dictum of Mme. de Staël to mean that "distinguished minds" find nothing to really interest, occupy, or charm them in "common life," and, only on this account, hanker after a future state. I cannot

but believe that anyone who will be at the pains to follow the reasoning of this essay—not to speak of the drift of the entire book—at all closely will perceive that I am innocent of any such deduction. While citing the passage as proof of the unsatisfactoriness—speaking generally—of human life, from the days of the Psalmist downwards, it was my endeavour to show that this very sense of dissatisfaction has been based (in proportion to the superiority of the mind entertaining it) upon altruism itself. A truer idea of my position—whatever that position may be worth—would, I think, be derived from another sentence of the same paragraph (p. 193), where I observe, with regard to these “distinguished minds,” that “in the very fervour of their love for men, in the very enthusiasm of their disinterested care for them, lies the secret of their discontent.” In the dialogue on Positivism I took special pains to indicate that the lady who champions the hope of a future state (she should not, by the way, be invariably confounded with “the author”) is one who is as much “in love with human nature and the beauty of the natural world,” as it is possible to be. She is represented as having, not merely strong humanitarian sympathies, issuing in a profound and highly practical interest in “common life,” but also a high degree of culture and marked aesthetic tastes. She clings to the hope of another life mainly lest what J. S. Mill dreaded as “the disastrous feeling of not worth while” should cripple her usefulness to others in this; and she expressly repudiates a mere transitory existence of some three-score years on intellectual grounds—“not because it is agonising, but because it is ignoble.” May I remark, in passing, that the phrase “immortality of the soul” is not one which will be found in my writings. It is one I should always eschew, as assuming more knowledge than we unhappily possess of that in which thinks, aspires, and loves.

With regard to Miss Simcox's comment on my analysis of *In Memoriam*, I note with surprise that she has given a new meaning to the word “argument” in the heading. I used it, of course, in the sense of “abstract,” “epitome,” “the subject of any discourse or writing,” and had no idea that it could convey any other. Moreover, the preface explains that the analysis was written without any polemical intent. I may add that on the same day on which I received the ACADEMY containing her strictures upon it, I also received a letter from Lord Tennyson expressing, in very kind terms, his approval of what she describes as my industrious translation of *In Memoriam* into prose! It is some consolation to know that however the “proceeding” may be “resented” by admirers of the original poem, the writer of the original poem has not been as much outraged by it as might, *a fortiori*, have been anticipated.

ELIZABETH RACHAEL CHAPMAN.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Dec. 13, 5 p.m. London Institution: “Buddhism,” by Prof. T. W. Rhys Davids.
8 p.m. Society of Arts: Cantor Lecture, “The Principle and Practice of Ornamental Design,” III., by Mr. L. F. Day.
8.30 p.m. Geographical: “Journey of the Expedition under Col. Woodthorpe, from Upper Assam to the Irawadi, and Return over the Patkoi Range,” by Major C. R. Macgregor.
TUESDAY, Dec. 14, 8 p.m. Anthropological Institute: “Papuan and Polynesian,” by the Rev. G. Brown; “Songs and Song Makers of some Australian Tribes,” by Mr. A. W. Howitt; “Music of the Australian Aborigines,” by Dr. G. W. Torrance; “The Aborigines of Western Australia,” by Mr. B. H. Bland.
8 p.m. Civil Engineers: “The Electric Light-houses of Macquarie and of Tino,” by Dr. John Hopkinson.
WEDNESDAY, Dec. 15, 8 p.m. Society of Arts: Discussion, “Sewage Disposal,” by Dr. C. Meymott Tidy.

8 p.m. Geological: “*Nummulites elegans*, Sow., and other English Nummulites,” by Prof. T. Rupert Jones; “The Dentition and Affinities of the Selachian Genus *Ptychodus*, Agassiz,” by Mr. A. Smith Woodward; “A Molar of a Pliocene *Equus* from India,” by Mr. R. Lydekker.
THURSDAY, Dec. 16, 2.30 p.m. British Museum: “The Languages of the Cuneiform Inscriptions,” VII., by Mr. G. Bertia.

8 p.m. London Institution: “The Elements of Biology,” IV., by Prof. E. Ray Lankester.

8 p.m. Linnean: “Apospory and Allied Phenomena,” by Prof. F. O. Bower; “Experiments on the Sense of Smell in Dogs,” by Dr. G. J. Romanes; “A New Instance of Apospory in *Polytrichum angulare*,” by Mr. C. T. Drury.

8 p.m. Historical: “A New View of the Geldable Unit of Taxation in Domesday Book,” by Mr. O. C. Fell.

8 p.m. Chemical: “Researches on the Constitution of Azo- and Diazo-derivatives, I., Diazo-medi-compounds,” by Prof. R. Meldola and Mr. F. W. Stratfield; “The Influence of Silicon on the Properties of Iron and Steel,” by Mr. Thomas Turner.

8.30 p.m. Antiquaries: “Prehistoric Remains from Lancashire and Westmoreland,” by Mr. H. Swainson Cowper; “An Anglo-Saxon Stone in the Church of Cleobury Mortimer, and a Roman Stone at Sheffield,” by Prof. J. O. Westwood.

FRIDAY, Dec. 17, 7.30 p.m. Civil Engineers: Students' Meeting, “Water-Supply in Rural Districts,” by Mr. C. E. Davenport.

8 p.m. Philological: “The Laws of Sound-Change,” by Mr. H. Sweet.

SCIENCE.

Euclid Revised. Edited by R. C. J. Nixon. (Oxford: Clarendon Press.)

SEEING that the title of “*Euclid Revised*” might with propriety be borne by every edition of Euclid's Elements that has ever been published for school purposes, the inquiry naturally arises what are the principles on which Mr. Nixon's revision has been made, and the extent to which it has been carried? On these points pretty full information is given in the preface. It may suffice to say that Mr. Nixon has retained the order, numbering, and general mode of proof of Euclid's propositions in books i., ii., iii., iv., and vi.; that of book v. he has given so much only as is necessary to render valid the proofs of book vi.; and that definitions, axioms, and postulates are introduced as they are needed. With respect to the modifications of proof, and they are somewhat numerous, we are told that they have been made solely for the sake of greater brevity, clearness, and simplicity, the main point aimed at being to give all demonstrations in their most compact form. It will be readily conceded by everyone who is not bigotedly attached to Euclid that several of his demonstrations might well be replaced by others; and that, to take the example which Mr. Nixon selects, it is pedantry to insist on proving i. 20 by producing a side instead of bisecting an angle. We cordially assent to the principle that to insist on non-essentials is pedantry; but we think that Mr. Nixon has not been happy in the illustration he has chosen. While we should never think of insisting on Euclid's proof of this theorem to the exclusion of Heron's, which is adopted by Mr. Nixon, we should have no hesitation in preferring it whether in an edition of Euclid's Elements, or in an independent treatise on geometry. For, in the first place, Euclid's construction is the most natural way of proceeding—he simply straightens out the two sides, and then compares two straight lines; in the second place, Euclid's construction is easier to make; and, in the third place, with a similar construction oppositely directed, a similar demonstration proves the closely related theorem that the difference of two

sides of a triangle is less than the third side. In this case, therefore, it would seem that the substitution made by Mr. Nixon is not an improvement. Two or three other substitutions are open to a like objection; but it ought in fairness to be said that in the majority of cases where this edition differs from Euclid it does so for the better. It is surprising, indeed, that with such a title the editor did not allow himself a little more liberty of alteration. In book ii., for instance, he discards the diagonals from the diagrams, but he takes no pains to show the correspondence which exists between five pairs of the propositions.

Besides the revised text of Euclid, this edition contains addenda to each book, and between sixty and seventy pages of general addenda. Both sets of addenda will be found exceedingly useful, the latter particularly, as in it there are “collected most of the fundamental propositions of Maxima and Minima, Collinearity and Concurrence, Centres of Similitude, Co-axial Circles, the Tangencies, Inversion, Harmonic Section, and Poles and Polars.” The collection of exercises to be solved is large; and as a guarantee that they are not too difficult we are assured that most of those on books i.-vi. have been worked through by boys from the proof-sheets.

Throughout the book Mr. Nixon uses symbols and contractions very freely, thereby, in our opinion, impairing somewhat the artistic look of his pages. But he does not treat Euclid's text and his own addenda in quite the same fashion; and it is difficult to see any justification for this difference of treatment. In the text he employs the symbol + often enough, but never — (he once ventures on ~); in the addenda he subjects himself to no such restriction. In the text, for “the square described on the straight line AB” he uses “sq. on AB,” for “the rectangle under AB and CD” he uses “rect. under AB, CD”; in the addenda and exercises we find AB² and AB.CD. To insist upon one mode of writing out the fundamental propositions of geometry, and to permit the use of another mode of writing out their immediate developments, is surely also pedantry.

In the wording of the enunciations and the demonstrations, as well as in the lettering of the diagrams, Mr. Nixon does not adhere to the accepted translation or transliteration. He adopts a style of almost telegraphic brevity, holding that Euclid's prolixity is a stumbling-block to the beginner and a nuisance to the more proficient scholar. Much of Euclid's prolixity is due to the fact that his only way of giving references to previous propositions was by recapitulating their enunciations; and a modern editor by the use of two numbers on the margin of his page can abbreviate Euclid's language considerably. Mr. Nixon, we think very unfortunately, not only abbreviates Euclid's language but omits the marginal references.

In the interests of accuracy it may not be out of place to advert to two or three small matters of “historical nomenclature.” The characteristic property of the nine-point circle is attributed, on a French authority (presumably Catalan's *Théorèmes et Problèmes de Géométrie Élémentaire*, or Rouché and De Comberousse's *Traité de Géométrie*), to Euler. The existence of this circle was probably

discovered independently by three or four mathematicians, but there can be little doubt that it was first signalled in an article by Brianchon and Poncelet published in Gergonne's *Annales de Mathématiques*; and as this article is reprinted in Poncelet's *Applications d'Analyse et de Géométrie*, it is more than likely that its first discoverer was Poncelet, and it should in justice bear his name. It is curious that Frenchmen should ignore on this point the claims of their own distinguished compatriot.

If the nine-point circle has been carried too far back historically, so also has Simson's line. It is significant enough that not a single writer, English or foreign, who has mentioned Simson's line has ever given a reference to the passage in Simson's works where the property which this line possesses is either stated or proved. There are good reasons for believing that the theorem which proves the existence of the line is due to William Wallace, a professor of mathematics in Edinburgh University, and is not older than 1797. Another theorem, attributed not only here but almost universally to Euler, ought in fairness, for the present at least, to be credited to William Chapple. The theorem is that the square of the distance between the circumscribed and inscribed centres of a triangle is equal to $R^2 - 2Rr$. Euler certainly gives this result in a paper contributed by him to the eleventh volume of *Novi Commentarii Academiae . . . Petropolitanae* for 1765 in the form $\frac{r^2}{16A^2} - \frac{r}{p}$, where A denotes the area of the triangle, p the sum of its sides, and r their continued product. But the very expression $R^2 - 2Rr$ occurs in an article published nearly twenty years before in the *Miscellanea Curiosa Mathematica*. The corresponding expression $R^2 + 2\rho R$ (where ρ denotes the radius of the circle touching the base and the continuations of the other two sides) appears in Landen's *Mathematical Leucubrations* ten years before.

It will, of course, be understood that several of the points on which we have animadverted are not of capital importance, and that they detract little from the merit of Mr. Nixon's book. It is an excellent treatise, well adapted for its purpose both by the amount of its contents and by the arrangement of them, and is evidently the work of an accomplished teacher. J. S. MACKAY.

SCIENCE NOTES.

MR. HAROLD B. DIXON, of Balliol College, Oxford, has been appointed Professor of Chemistry and Director of the Chemical Laboratories at Owens College, Manchester, in succession to Sir H. E. Roscoe.

THE following lecture arrangements have been made at the Royal Institution:—Prof. Dewar, six lectures (adapted to a juvenile auditory) on "The Chemistry of Light and Photography." Prof. Arthur Gamgee, eleven lectures on "The Function of Respiration." Prof. A. W. Rucker, five lectures on "Molecular Forces." Lord Rayleigh, six lectures on "Sound."

MR. LEWIS, of Gower Street, will publish in a few days a new edition of Dr. Murrell's work on *Massage as a Mode of Treatment*, and the fifth edition of *What to do in Cases of Poisoning*, by the same author.

PHILOLOGY NOTES.

PROF. BRUGMANN of Freiburg, has been appointed to the chair of comparative philology recently founded at Leipzig.

THE publication of the Archduke Rainer's Fayum papyri is already beginning. Dr. Karabacek has issued two parts of *Mittheilungen*. The third, to appear in January, will contain an article by Prof. Bickell on "The Fragment of the Gospels." The whole of the papyri are to be published in full in a *Corpus*, which is already in type.

MEETINGS OF SOCIETIES.

THE MANCHESTER GOETHE SOCIETY.—(Wednesday, November 24.)

THIS flourishing branch of the English Goethe Society, which now numbers seventy members and associates, held its first ordinary meeting for the present session in the Owens College. Prof. Ward, Lit.D., vice-chancellor of Victoria University, and a vice-president of the English Goethe Society, occupied the chair.—Two papers were read. The first, by Mr. C. H. Herford, on "Goethe and Calderon," reviewed the phases of Goethe's attraction to the poet who, with Cervantes and Lope, practically represented for him the Spanish drama. The sphere of comparison was narrowed by two considerations:—(1) That for two great classes of Calderon's plays, Goethe at no time betrayed any interest, viz., the *autos*, and the dramas of everyday life, whether "cloak and sword" comedies like the "Mañanas de Abril y Mayo," or rustic tragedies like the "Alcalde de Zalamea"; (2) that such fruitful influence as Calderon exerted upon Goethe is in any case confined to the period between 1799, before which he knew him by name only, and about 1815, when he began to deprecate the use of him as a dramatic model. Three points were then indicated at which his almost unbounded admiration for Calderon bore perceptible fruit in his own writings:—(1) The casual imitation of his metres in situations of rapid and impulsive emotion; (2) his isolated and fragmentary attempt to write a Christian tragedy, in spite of the warnings of Lessing—an attempt primarily inspired by "El Principe Constante," but which also shows traces of situations in the "Devoción de la Cruz," and the "Puente de Mantible"; (3) the imaginative symbolism of the *Festspiel*. Goethe's attraction to such plays as the "Devoción de la Cruz," was explained, with H. Schuchardt, by the fondness common to both poets for themes in which human calculation is represented shattering itself upon the invisible barrier of a *daemonic* overruling power. With this intuition of *das dämonische*, Goethe's symbolism was, as he tells us, directly connected. What eluded the distinctness of direct thought was caught by the suggestive vagueness of an image. Thus, Goethe found congenial food in the symbolism of the Calderonesque *Festspiel*, remarkable as this doubtless is rather for imaginative richness than for intellectual subtlety. Its principal examples were passed in review—Ulysses in the enchanted island; Circe discovering in his presence that "the greatest of all enchantments is love"; Psyche, the princess so fair that her people declare that she is the goddess of love, and wreck the temples of Venus; Achilles, roused from his *naïve* passion for Deidamia by the martial music of Ulysses; and Prometheus, whose statue of his goddess, Minerva, becomes the theme of a conflict in which he is brought to the verge of ruin by the rival faction of Epimetheus. Goethe's "Pandora" (1806-8) could hardly be separated from these productions, and in particular showed points of contact with the last, in its epic breadth and profusion, in its treatment of the populace—who in Calderon throng in rude curiosity about the mysterious statue, as in Goethe about the mysterious "Kypsele"—and in its introduction of Discordia-Eris.—In the discussion which followed, the president dwelt further upon Goethe's symbolism, and pointed out the evident difficulty of assigning any single feature of Goethe's culture to any single influence; and Herr Quentzer compared the two poets in general.—The second paper, by the hon. secretary, Dr. Hager, on "Goethe and Homer," followed out in detail

the phases of an influence which the experiences of a long life only enforced, from the time when the boy Goethe discovered a prose translation of the Iliad in his uncle's library, to the days of his calm old age, when themes from Homer constantly recur as the subject of his talks with Eckermann. At Leipzig the ancients, as he confesses, were still to him like distant blue mountains . . . clear enough in their outline and mass, but unrecognisable in their parts; but at Strassburg and Sessenheim we find him occupied with a zealous study of Homer, which was one of the happiest fruits of the sarcasms of Herder. In 1772, he hailed with enthusiasm Wood's once famous essay on the original genius of Homer, and contributed an admirably penetrative description of the Homer bust to Lavater's *Physiognomik*. The young Werther seeks consolation amid his trials in the story of Odysseus and Eumaeus. It is only when his mind begins to yield to the morbid thought of suicide that he exchanges the sanest of great poets for Ossian. On a country excursion in 1776, Goethe finds it impossible "in this simple Homeric world," to do without an Odyssey. But it was the Italian journey which first led him to the true understanding of Homer. A veil, as he wrote to Herder, fell from his eyes; and he discovered the characteristic distinction of ancient and modern art: "They describe things as they are, we—as they affect us." It was in Sicily that the long-loved Odyssey first became to him a "living word"; and in the gardens of Palermo, with the smell of the sea in his nostrils and the roll of its dark surges in his ear, he planned his own exquisite picture of "the Blessed Phaeacians," the *Nausicaa*. In 1794 began the intercourse with Voss, whose translation Goethe warmly championed from the first; but in the following year Wolf's *Prolegomena* introduced a disturbing element into his Homeric enthusiasm to which he was never finally reconciled, and which he never finally put aside: now clinging with only less assurance than Schiller to the traditional view, now finding a compensation for its loss in the release thus afforded from the overawing grandeur of the undivided Homer—"Denn wer wagte mit Göttern den Kampf, und wer mit dem einen? Doch Homeride zu sein, auch nur als letzter, ist schön." Goethe's work as "last Homeride," comprises two poems, constructed on entirely different principles: the "Hermann und Dorothea," modern in subject, and free from classical machinery, yet breathing in every line the very spirit of Homer; and the fragmentary "Achilleis," a virtuosic and only partially successful attempt to follow Homer on his own ground. There ended his Homeric imitations. Henceforth he was content to go to Homer simply for refreshment and unfailing delight. With Homer none might compare, not Firdusi, not even the poet of "our own glorious Nibelungen"; only his fellow-Greek, Phidias, might be mentioned in the same breath, as having attained a supremacy in art unassailable as his.—The president, speaking in German, briefly commented upon the paper, and closed the proceedings.

THE ROYAL SOCIETY OF LITERATURE.—(Wednesday, November 24.)

SIR PATRICK COLQUHOUN, president, in the chair.—A paper was read by Mr. J. Offord, jun., upon "The Papyrus Literature of Ancient Egypt as illustrated by Recent Discoveries." The object of the paper was to give a summary of the results achieved by the publication of several Egyptian Papyri discovered and deciphered during the last decade. After a brief reference to the position of the subject at the commencement of that period, an account was given of the most important religious texts recently made known, especial space being devoted to the so-called "supplementary chapters" to the *Book of the Dead*, to the theological collections known as the "Pyramid Texts," to those contained in the Bremer Papyrus which allude to the creation, and to the myth of the destruction of mankind by the gods, and various hymns and litanies translated by French and German scholars. This was followed by a description of collections of aphorisms or proverbs which have been brought to light, notably the extremely ancient "Maxims of Ahi," and the comparatively modern collection of aphorisms in Demotic writing for which we are

indebted to M. Reveillout's researches. Mr. Offord proceeded to give an account of the great medical papyrus of Prof. Ebers, and some notes upon the subject of the mystical incantations and the astronomical knowledge of the ancient Egyptians, as illustrated by references in the mythological texts. A short description of the indebtedness of the Greeks to the Egyptians, in the course of which the writer maintained the intellectual superiority of the former, terminated the paper.—After some remarks from the president, in the course of which he pointed out the basis which the Egyptian theology appeared to afford for the Mosaic account of the creation, Mr. Gilbert Highton, the secretary, commented upon the striking confirmation which the discoveries detailed by Mr. Offord afforded of the correctness of the statements of Herodotus, quoting several in proof.—Mr. F. S. Shenstone briefly described his personal experience of the present condition of the cave-tombs of the ancient Egyptians, and Mr. J. W. Bone moved a vote of thanks to Mr. Offord.

FINE ART.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromos, and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—Geo. Kees, 115, Strand, near Waterloo-bridge.

The Pictorial Art of Japan. By William Anderson. (Sampson Low.)

Descriptive and Historical Catalogue of a Collection of Japanese and Chinese Paintings in the British Museum. By William Anderson. (Printed by order of the Trustees.)

ALTHOUGH these two books are individually of sufficient importance to deserve separate treatment at length, they are so much allied in subject that it would be difficult to write separate review of each without travelling twice over much of the same ground, or taking some arbitrary division. In the Catalogue the details are fuller, and that book, in the descriptions of the different items of the important collection which was formed by Mr. Anderson, and is now one of the treasures of the British Museum, contains a store of information as to the religious and legendary history of the Japanese, which has been excluded as unnecessary from the other. But the history of pictorial art is practically the same in both; and it will be as much as our space will allow if I confine this article to only a few of the additions which Mr. Anderson has made to our knowledge of the past and present of Japanese painting. Moreover, the collection in the British Museum is at present not so available for inspection as it soon will be; and when the arrangements for its examination by the public are more complete, an opportunity will arise to draw fuller attention to the learning and labour which have been so profusely and skilfully bestowed upon the Catalogue.

European art students may thank Mr. Anderson for opening up to them an inexhaustible field of interesting study. He is the first to present a consecutive and methodical history of Japanese pictorial art, duly divided into periods and schools, and accompanied by trustworthy and minute information as to different styles, and the tests by which they may be recognised. Such information is perhaps of little use to the mere art-taster, who picks and chooses what he likes, and leaves the rest alone; but to those who have a deeper interest in art—who regard it not only as an additional luxury to life, but a series of documents pregnant with the history of mankind—it is the necessary foundation for full enjoy-

ment, the key to a thousand beauties hitherto undiscerned because incomprehensible. By Mr. Anderson's help, anyone with a little zeal and patience can read, at least partially, many a formerly hopeless riddle in Japanese art, and appreciate, however dimly, not only what appeals to the world at large, or to the European of the nineteenth century, but what has hitherto been a sealed book to all but a very few even of the cultivated Japanese. Dimly it is indeed, for it is only by sympathetic imagination that we Westerners can approach the native feeling of the Oriental artist, differing in race, in history, in habits, and religion; but yet much may be done with the help of such a guide as our author to overcome those initial difficulties which are proverbially the greatest.

One of them is undoubtedly what may be called the calligraphic difficulty. That standards of style in pictorial art should be set by the approximation of the principal lines of the composition to the styles of written characters, is, according to European notions, an arrangement of a topsy-turvy kind. One needs to understand the reverence in which fine writing was held by the ancient Chinese, to whom pictorial art was but a branch of it, the exceeding beauty and skill of their penmanship (or brushmanship), and the ideographic nature of their characters, before we can realise the genesis of such a principle. To thoroughly enjoy the really fine calligraphic touch, to feel that it is the measure of artistic excellence in a picture, or even in the drapery of a picture, to distinguish between the niceties of the ten different styles of it, is indeed difficult for a nation of "pothooks and hangers"; but to accept it as one of the conditions under which Japanese art rose, to allow for it, to discount it at all events, in our judgment of Japanese pictures, is at least possible, and a great step towards just appreciation. It may help us if we remember that the progress from calligraphy to pictorial art is a natural and general one, most natural when the system of writing is hieroglyphic, as in Egypt, where pictorial art never freed itself from its literary function of record, but clearly traceable even in modern Europe through illumination and miniature. The scribe universally precedes the artist, and the manual dexterity acquired by the one is an indispensable prelude to its exercise by the other. The story of Giotto and the circle, whether true or not, shows what great (and proper) value was attached by the early Christian painters to complete freedom of hand. That excessive importance should be attached to this quality by the artists of China and Japan does not appear so unreasonable when we take into consideration the extent to which it had been cultivated by the calligraphist generations before the birth of painting, and that the implement which he employed was the same as that of the painter. We may not appreciate to the full the admiration of the Chinese for their masterpieces of calligraphy; but we can see that they are more subtly beautiful than anything of the kind we know of, and have exercised not only more dexterity of hand but more pictorial faculty, more decorative taste, more invention, and are associated more directly with the intellectual impressions of sight. In a word, the bridge between calli-

graphic and pictorial art was shorter in China, perhaps, than in any other nation, and the Japanese were the inheritors of Chinese ideas. Mr. Anderson does all he can to help us to understand how it was that the drawings of the older schools of Japan were

"primarily calligraphic, and only in a secondary degree imitative . . . that Kōsē no Kanaoka and Ono no Tōfū, the great native representatives of painting and calligraphy are honoured alike; and that a single character by Wang Hī-che, the fourth-century calligraphist of the Middle Kingdom, will command as high a price as a masterpiece of Wu Tao-tsz, his great artist contemporary of the T'ang dynasty."

He gives us a facsimile of a Chinese character (only half-size, but yet filling more than half of his folio page) of such extraordinary beauty and dexterity that we scarcely need to be told that a performance of the kind "might be copied by a Western artist, but none but an Oriental calligraphist could have originated the master-strokes of which it is composed." Most useful, also, is the information he gives us as to the three different classes of Japanese pictures (the *Shin* or "square," the *Sō* or "cursive," the *Giyō* or "intermediate") named according to graphic analogies, and the ten "styles of touch" recognised by Japanese artists; the account of the latter is translated from a Japanese book called *Gwa-ko sen-ran*, and is made much clearer by the admirable illustrations which are reproduced in the text. The study of Japanese art, however, from this point of view has difficulties for the European almost insuperable, especially as the different touches are often by later artists used in the same work, and the rules are applicable only to the draped figure, "no attempt having yet been made to subject the drawing of landscape, birds, trees, flowers, &c., to a correspondingly minute analysis." Nevertheless, the general ideas gathered from Mr. Anderson's information enable us to understand many things formerly obscure. It is, for instance, to their calligraphic origin that we may ascribe the absence of any apparently tentative or immature stage of Chinese and Japanese art, as though they had been born with all their defects and virtues full grown. They began with a formed style, confident even in their inaccuracies from the first, with a standard and a distinction of their own. To it may also be traced the indifference of their artists to perspective and chiaroscuro, for the bold and graceful framework of calligraphic touches are sufficient to distinguish one object from another, and thus perform much of the service of relief and tone. In composition, also, we see its work—in the decorative sense, which regards the space to be occupied as a condition of design, in the skill in artful disposition of lines born of the liberty of hand, in the feeling for the abstract beauty of sweeps and touches, and in the ingenuity in combining them into a pleasing shape. We see it, also, in the life of their work. However hackneyed the subject or oft repeated the form, however inaccurate the contour, it always has freshness and vitality in execution.

Japanese art is not nearly so venerable as it was supposed only a few years ago. That its origin is lost in the mists of antiquity is a belief which can no longer exist, especially after reading Mr. Anderson. Painting was

introduced from China in the fifth century; but no native artist seems to have made a great name till the middle of the ninth, and it was not till the eleventh that a native school was founded. All the earliest works in both painting and sculpture were by either Chinese or Koreans or their descendants settled in Japan. To a Korean are due the first wooden idols (sixth century), to a descendant of a Chinese the first bronze image (seventh century). Although the embellishment of arms and armour commenced in the seventh or eighth century, it did not reach a very high degree of excellence till the famous struggle between the Minamoto and Taira factions in the twelfth. The cultivation of the *Rhus vernicifera* or lacquer tree does not seem to have begun till the eighth century, nor the carving of *netsukés* till the fifteenth. Printing, though known in the eighth, when a Buddhist scripture was printed (A.D. 764), was not applied to books till four hundred years later. In ceramics nothing but a plain glazed earthenware was made till the sixteenth century; and, though porcelain was then made at Arita in Japan by Gorodaiyu Shondzui, the materials were imported from China. It was not till the next century that these materials were found in Mount Idsumi, and the finder was a Korean who established a new fabrique at Arita, and made "blue and white"; and the secrets of enamelling and gilding were not known till 1647, when Higashima Tokuyémon, native of Imari, learned enamelling and gilding from a Chinese at Nagasaki, and produced those splendid vases, &c., which were imported into Europe in the seventeenth and eighteenth centuries, and go by the name of "Old Jap." The first painted Satsuma dates from about the same time. Poetry is the only art which appeared to have reached its zenith before the tenth century, and to have been purely indigenous.

The first period of pictorial art in Japan (from the fifth to near the end of the tenth century) is described by Mr. Anderson as a "somewhat nebulous era"—a period when painting was an exotic, cultivated by the Mikados, who encouraged famous Chinese and Korean painters to come to Japan and paint and teach, and gave them honourable positions in the Imperial service. As the whole of this period was occupied in the absorption of the spirit and practice of the Buddhist, Chinese, and Korean schools, it is not wonderful that when what is called the Japanese manner (*Yamato riû*) was developed in the eleventh century, it presented few original features except in the choice of native subjects. The foreign pictures which the Japanese artists studied for so long, and with such reverence, were of two clearly distinguished classes—religious and secular, or Buddhistic and non-Buddhistic; and the Japanese, therefore, took their types, not only of gods and saints, but of trees and mountains, from the Chinese. Naturally, from its age, this period is the most difficult to illustrate; but Mr. Anderson has shown us something of the influences, Chinese and Korean, under which the Japanese artists worked.

Of Korean art, the only very early specimens which can be identified are in sculpture. To an artist of this race, now apparently so degenerate in culture, are due those wonderful

Dévas at the temple of Kobokuji, Nara, of the seventh century, the forerunners of the still grander Dévas by a Japanese named Anami Kwaikéi at Tôdaiji, Nara, of the eleventh. Besides these examples of old wood-carving, excelling in their vigour and wonderful knowledge of the human form all subsequent works in Japan, Mr. Anderson gives us representations of other fine ancient works in sculpture in wood and bronze by Koreans and their Japanese pupils, including the great "Daibutsus" at Nara and Kamakura; but the art of painting before the tenth century is represented by Chinese works exclusively. "The Eight Incidents of the Nirvana of S'akyamuni" and a "Landscape," both by the great Wu Tao-tsz', the Chinese painter of the eighth century, are sufficient to show the style of both religious and secular art which became "classic" to the Japanese. In the former we see the wonderful precision of touch, the stately composition, the ingenuity of arrangement, and the power of expression both in men and animals which, co-existing with imperfect accuracy in drawing and fixity of type, mark all Buddhist art. Numerous points of similarity between it and the art of Byzantium, including the gorgeous use of gold and colour, will strike every student. The analogy between Western and Eastern art applied to nature is less complete. Giotto and his followers had no "classical" or "conventional" models of landscape; but the Japanese artists were bound by the tradition of their masters, the Chinese, in things natural as well as spiritual. The Chinese landscape, as exemplified in this example of Wu Tao-tsz', was already so mature and, in its way, so beautiful, that it is no wonder that it was "accepted" as the best, if not the only, way of representing natural facts. That the majority of Japanese artists should, even down to the present day, have viewed nature through Chinese spectacles will appear less extraordinary when we consider how strong the influence of foreign models has been upon our own art. Not to mention the influence of ancient Greece, of Byzantium, of Florence, and of Venice upon sculpture and religious painting, we may remember how late it was that we began to look upon English landscape with English eyes. It is perhaps more remarkable that this landscape of Wu Tao-tsz' of the eighth century shows far more observation of nature than those of most of his artistic descendants. In the selection of the right touch to express the stratification of rocks, the structure of trees, and especially the fall and running of confused water, this artist was clearly a master. The next period, from the end of the ninth to the end of the fourteenth, although it saw the rise of the native Japanese school, and the adoption of Japanese history and legend as the subject of pictures, is perhaps the least interesting of all from a purely artistic point of view. The subjects of the new school were indeed native, but the style was still Chinese. The human figures, according to Mr. Anderson, were feeble and mannered, the lords and ladies of "a doll-like imbecility." The *Yamato riû* which began under Fujiwara no Motomitzu in the eleventh century, and has been continued by generations of Takumas and Tosas down to the present day, was too heavily weighted with Chinese tradition and aristo-

cratic mannerisms to allow of free expression of artistic tendencies, and seems to have destroyed the old Chinese school without putting anything more valuable in its place. Mr. Anderson, however, speaks with praise of their colouring, and the vigour of some of their naturalistic studies; but almost the only illustrations he gives of this period are some caricatures and an absurdly stiff group of court nobles playing at football.

Unfortunately, the limits of our space will not permit of more than a brief mention of the third era of pictorial art; one of special interest, as it comprises the great Chinese Renaissance, the wide cultivation of the arts by the Daimios, and the acquisition by the Japanese nation of the general love and practice of art which trained artisans into artists, and led to the outburst of that popular art which has been the surprise and delight of all Europeans of this century. Fresh life was infused even into the Buddhist school by the appearance of the great Meichô or Chô Densu, in the latter part of the fourteenth century, in whose life and art Mr. Anderson finds an Eastern echo of that of Fra Angelico, his contemporary. In the figure of an "Arhat" or Buddhist saint—beautifully represented in chromo-lithography—he shows us what refinement of form and expression, and what vitality of spirit, is possible to an art bound in the strictest convention, so long as the mind of the artist is pure, and his soul in earnest. In secular art the influence of the Chinese during this era is paramount; but it is the influence not of the old artists of the T'ang which ruled Kanaoka and his descendants in the preceding period, but that of the Sung and Yuen Dynasties, through the teaching of Jôsetsu, which produced in Japan the three great schools of Shiûbun, Sesshiû, and Kano Masanobu. These great artists and Motonobu, the greater son of Masanobu, were men of genius; and, whether they painted Chinese landscapes or birds and flowers, impressed their work with their own individuality, and with a life and vigour and a poetry alike remarkable, if we regard the conditions under which they worked and the comparatively little recourse they had to nature. But, in studying the illustrations which Mr. Anderson gives us of the works of these schools and the contemporary works of Chinese artists, it is impossible not to be struck with the amount of life in both and the similarity between the two. There is scarcely a note in Japanese art which had not been sounded by their masters of the Middle Kingdom. Accustomed as we are to judge Chinese art mainly by the decoration of porcelain, the superiority of the Japanese in vitality of conception strikes us disproportionately; but anyone who examines the horses of Hankan (eighth century), the falcon of the Emperor Hwei Tsung (twelfth century), and Mr. Anderson's examples of the drawing of bamboos and squirrels, boys and puppies, and other natural objects by Chinese from the eighth to the eighteenth century, will find how much that we regard as purely Japanese is really to be credited to their masters. This era of Japanese art is well illustrated. Besides numerous and instructive cuts in the text, we have beautiful chromo-lithographs of the works of the three schools, comprising legend, landscape,

and natural objects, as well as two pictures of the contemporary Tosa school, showing great grotesque humour and dramatic power. In these qualities the Japanese far exceeded their masters; and "The Demons' Journey towards the Rising Sun" and "Raikō and his Comrades" may be regarded as belonging to the same native vein which was afterwards worked so successfully by Hokusai and other men of the modern Popular School.

Of this school and the Shijō or naturalistic school, and that of the great decorative genius, Korin, it is unnecessary to say much. Their works and the application of them to decoration, are those from which is drawn the popular conception of Japanese art. It is the most prolific and universally enjoyable period of Japanese art, this of the last two centuries. Instead of being an aristocratic it is a popular period; for art, after being the luxury of the rich and the cultured, at last became truly domesticated, and the power of the brush descended from the court artist to the artisan. Despised by the cultured, the realist and the naturalist made their way among the people of Japan, and thence to the people of all nations. Of the origin and progress of popular art Mr. Anderson's book contains a full and interesting account, illustrated by abundant examples. But it is not only in the abundance, but in the choice of the illustrations that the value of the plates consist. It is in such pictures as the "Hawk and Wild Goose" (plate 47), though but a stencilled plate; in the monkeys and deer of Sosen; in the impressionist landscapes of Bunrin; and in the "Day and Night Scenes of Yedo" by Keisai Yeisen that we see the real emancipation of the Japanese artist, the power of the present art of the nation, and the hope of its future.

But the emancipation is not so complete as to make us too hopeful about this future. The calligraphic basis of the art still remains with the traditional carelessness as to perspective and chiaroscuro. Japanese art has probably reached the highest pitch consistent with these iron limits, and the tree which has grown through centuries in such artificial soil is scarcely a likely subject for European grafts. The power of the nation to absorb foreign influences and to regenerate itself swiftly in accordance with external ideas is, no doubt, quite extraordinary, and Mr. Anderson in his Preface speaks in a very sanguine spirit as to the future of Japanese art; but we fear that the process of Europeanisation will be a long and painful one to those who have hung fascinated over the pages of the old book, now sealed for ever, of Sinico-Japanese art. But Mr. Anderson is not only hopeful about Japanese, but about Chinese art. He believes that the latter "is not dead but sleepeth." We should like to share his views, for a true Chinese Renaissance would, indeed, be something to live for.

COSMO MONKHOUSE.

THE RECENT EXCAVATIONS AT MYKENÉ.

DR. SCHLIEMANN, accompanied by his wife, has left Athens for a voyage up the Nile as far as the second cataract. He hopes to be able to begin excavations in Crete in spring, on his return from Egypt.

Originally he had intended resuming his

work at Mykené, in the hope of discovering the palace of the Atreidae. His calculation was that about one hundred labourers would be necessary, during three years, for removing the accumulated *débris* in the acropolis and in the lower town. However, the Greek Archaeological Society resolved upon taking the matter in hand, and has been engaged on the work since June last. Owing to the small number of labourers employed (sixteen), the work has gone on slowly. Few objects of value, and no gold ornaments, have been found, except a gold wire in spirals, of the same shape as those represented in *Mycenae* (No. 529). But the surmise that a prehistoric building would come to light has been verified. On this subject Dr. Schliemann himself writes to a friend in London:

"A fortnight ago, I was at Mykené, and I have convinced myself that, on the summit of the rock, the foundations of the prehistoric edifice have really been found [compare plate 2 in *Mycenae*]. But they have afterwards been altered, and evidently used for a Doric structure—probably a temple. The prehistoric building seems to have been the old palace. Of the walls, no trace is preserved. On the other hand, at the south side, below the summit, one-half of a hall and a little room have been brought to light, which seem to belong to the old palace—all the more so, as in the hall itself one-half of a round hearth, exactly as in Troy and Tiryns, is preserved. Of the walls of this hall, and of the little room also, a portion still exists. The walls have the same style of building as those of the Tirynthian Palace: that is, they consist of a lower part of quarry stone and clay, and above of sun-dried bricks; and they are first covered with a thick layer of clay-dressing, and then with a wall-dressing of lime. This palace has also been destroyed by fire; and the heat was so fierce that nothing has been preserved of the wall paintings *in situ*. In the rubble, however, several pieces of painted wall plaster were found. I also found some such at Mykené in 1876."

It seems that no further excavations have been made on the slope of the castle-rock. On the lower terrace, where the labourers were afterwards set to work—that is, to the right of Dr. Schliemann's former excavations (plate 2 in *Mycenae*)—a small house with three little rooms was discovered. In the largest of these the fire-place is in the centre (as is always the case), and in good preservation. With the exception of some fragments of terra-cotta vases and idols, no finds dating back to a prehistoric epoch have been made. A Doric capital was found, which seems to belong to the later building on the summit of the rock.

NOTES ON ART AND ARCHAEOLOGY.

M. Maspero, professor of Egyptology at the Collège de France, and late keeper of the Bulak Museum at Cairo, has been elected an honorary fellow of Queen's College, Oxford. Queen's College has always been conspicuous for choosing for its honorary fellows not former members of its own body, but persons of European reputation, chiefly in the domain of archaeology. The first, we believe, to be thus selected was the late Dr. Samuel Birch, of the British Museum, whom M. Maspero will succeed as "Harry, Harry"; and he will find there as his two colleagues Dr. Schliemann and Prof. Mahaffy.

MESSRS. BOUSSOD, VALADON & Co. will have on view next week, in the Goupil Gallery, a series of pictures, drawings, and sketches by Mr. W. Ayerst Ingram, collectively entitled "Two Years Afloat."

MISS JANE HARRISON, who is now lecturing at the South Kensington Museum, has made arrangements to deliver a course of six lectures at Oxford next term on "Vase Painting," in connexion with the Association for the Education of Women.

MR. JOHN BRETT's sketches, made last summer, are on view at the Fine Art Society's. It is perhaps one of the least interesting exhibitions which the society has held; and the very curious Preface by Mr. Brett himself—in which he falls foul of the critics with a good deal of savagery and some ignorance—does not increase the respect with which intelligent students would be glad to survey the show. Mr. Brett has a measure of manual skill, and he knows all sorts of scientific things with which an artist need rarely, if ever, be concerned; and in his sketches the choice of subject is often not very happy, and the treatment is wont to be hard and metallic. Mr. Brett has his virtues; but how seldom does he even suggest the capacity for becoming a delightful colourist! Amenity he wants in his pictorial efforts—amenity, too, beyond question, in his literary style.

STUDENTS of prehistoric archaeology will be glad to know that the important article "Kjökenmøddinger," contributed by Prof. Steenstrup to Ersch and Gruber's *Encyclopædie*, is now accessible in a separate reprint (Copenhagen: Hagerup). The author has enlarged the bibliography, and has added four plates, accompanied by several pages of explanatory text.

THE STAGE.

"INDIANA" at the Avenue Theatre, is a financial success—if it can interest any readers of the ACADEMY to know that; but a very great part of it, we are constrained to say, is about as dull as what is called pleasure can ever venture to be. The truth is, "Indiana" hardly brightens up at all until the second act is in full swing. All through the first, from a quarter after eight to quite a quarter after nine, one sits, scarcely amused or interested, waiting for what is coming. Once or twice Miss Wadman, with her sonorous and velvety voice, breaks into song, and then all is well for a moment or two. Or Mr. Ashley is distinguished perhaps, or Mr. Roberts funny, or Miss Broughton may, for all one knows, be about to begin to do the thing which the theatre almost fills to see her do. But no; there is no dancing by her till the hour at which the latest diner has arrived from Pall Mall. For those whose theatrical evening lasts an hour and a half, and begins at half-past nine, all that is worth seeing in "Indiana" is reserved. Audran's music is quite pleasant and tuneful; touches of originality are not wanting to it. Perhaps, on the whole, "Indiana" gives us all that an *opéra comique* may be expected to give. If so, the dullness of the first act only points a moral we have before now ventured to enforce—the folly of attempting to make an *opéra comique*, with its limited but picturesque interests, last as long as "Hamlet." Will not some clever manager recognise the fact, and begin frankly at half-past nine a short bright entertainment in which no one shall have five minutes to be bored. An *opéra comique* is a spectacle for the eyes, a pleasure for the ears. The actors, it is true, seem to believe in the interest of its story, but nobody else does.

MUSIC.

RECENT CONCERTS.

HERR PEINIGER gave a recital last Thursday week at Prince's Hall, and the programme was entirely devoted to the works of the talented French composer, M. Saint-Saëns, who himself took part in the concerted music, playing besides solos and accompaniments. He is an accomplished pianist, and was heard to great advantage in his showy "Caprice sur des Airs de Ballet d'Alceste." He has a good touch,

and any amount of execution. The Pianoforte Quartett in B flat (Op. 41) with which the concert opened is an exceedingly bright and clever composition; and it was thoroughly well rendered by Messrs. Saint-Saens, Peiniger, Ellis Roberts, and C. Ould, and much applauded. The Sonata in D (Op. 75) for piano and violin, given for the second time in London, was new to us. A good deal of it seemed dry and laboured. Herr Peiniger played a Rondo Capriccioso and the Romance in C.

There were two novelties at Mr. Dannreuther's third concert at Orme Square on Thursday evening, December 2. The first was a Sonata in C for pianoforte and violoncello (Op. 92), by J. Rheinberger. The composer's Pianoforte Quartett in E flat, introduced many years ago by Dr. Bulow at the Popular Concerts, raised expectations which have never been fulfilled. The sonata shows, of course, a certain amount of skill, but lacks character. A Partita in D minor for violin and pianoforte, by Dr. C. H. H. Parry, the second novelty, can scarcely be described as original. The composer has intentionally imitated the form and style of the Bach Suites, though not, however, so severely as to exclude all trace of modern spirit. The writing is clever and pleasing. Dr. Parry might perhaps have placed the two instruments on a more equal footing—the violin has the lion's share of the work. Beethoven's sacred songs (Op. 32) were sung by Miss Damian. The programme included two pianoforte trios in E flat: the first with violin and horn, by Brahms; the second, Beethoven's Op. 70, No. 2.

A series of chamber music concerts at the Steinway Hall, which commenced last Monday evening, deserves notice. Herr Franke has engaged the excellent artists known as the "Heckmann Quartett," and the programmes of the six evening and six morning concerts include works in historical order from the time of Haydn down to the present day. Three concerts are devoted to Beethoven to illustrate his three periods. The *matinée* and *soirée* of modern composers are specially interesting; new works by Drs. Stanford and Parry will be performed, and string-quartets by Raff, Gernsheim, Goldmark, and Svendsen. The one by Gernsheim is marked as new, but the other, have not been heard often, if at all, in London. The scheme is an excellent one; from an educational point of view alone it deserves support. The performers, in the concerts which they gave last season at the Prince's Hall, proved themselves able artists, and their wonderful *ensemble* playing—the result of constant working together—was fully recognised and admired. It will not be necessary to speak in detail about the earlier concerts, but next week we shall hope to notice the novelties. The Mozart *matinée* was well attended last Tuesday, and the rendering of the Divertimento in E flat seemed to give much satisfaction. The first Beethoven concert took place on Wednesday.

Schumann's Andante and Variations in B flat (Op. 46) was performed last Monday evening at the Popular Concert for the first time since 1873. This pleasing and original work was most carefully interpreted by Miss Mathilda Wurm and Miss Fanny Davies. From her style of playing Miss Wurm has evidently studied with M^{me}. Schumann. Her tone is not so full as that of Miss Davies, and in the quiet passage at the close this inequality was particularly noticeable. Schubert's Octett in F was repeated and splendidly interpreted. The double-bass part was in the able hands of Signor Bottesini. Mr. Chappell may always count upon a full house when he announces this work with such a fine body of executants. Miss Louise Philipps and M^{me}. Isabel Fasset were much applauded for their rendering of three tasteful vocal duets by Mr. F. H. Cowen, who himself presided at the

piano. The programme concluded with a double-bass solo.

The fourth Symphony Concert took place last Tuesday evening—a symphony concert with a symphonic suite, but no symphony proper. Mr. Henschel's programmes up to now have been far from strong. He has evidently decided to make novelties a special feature of his scheme, and for this he deserves all praise. But he ought also to include in each of his programmes some standard composition to draw the public. It will, indeed, be a pity, if only for want of judgment in the selection of works he fail to fill his room. Plain speaking is after all best: if we are right, our remarks may be of service; if wrong, they can do no harm. On Tuesday, Miss Agnes Zimmermann played a concerto in C (Op. 36) by Hans Huber. The composer, born only in 1852, has written and published a good deal of vocal and chamber music, and a few works for orchestra. The concerto does not contain thoughts of any depth, nor very elaborate workmanship, but it is effectively written. There is more than one departure from the usual concerto form, which, however, need scarcely be discussed. The first and third movements appear to us the best: the latter, a *scherzo*, if not strikingly original, has plenty of spirit. The public, however, seemed to greatly enjoy the second movement, with its graceful theme and ornamentations. The whole work may, indeed, be said to have made a favourable impression, much of which was doubtless owing to the finished playing of Miss A. Zimmermann, and to the careful rendering of the orchestral parts under Mr. Henschel's direction. Dr. Hubert Parry conducted his Orchestral Suite, which was produced under his direction at the Gloucester Festival last September. We then said the work would be sure to find its way soon to London. The two middle movements, *Idyl* and *Romance*, are the most taking; but the whole of the Suite is decidedly interesting. The composer was well received at the close. Miss Lena Little sang Berlioz's *rêverie*, entitled "La Captive," with much success. The composer has put into the accompaniment some of his most dainty orchestration. The programme commenced with a good rendering of Gade's fine "Ossian" Overture; and concluded with an excerpt from "Die Meistersinger."

M^{lle}. Clotilde Kleeberg gave her second recital last Wednesday at Prince's Hall. The principal piece of the afternoon was Beethoven's Appassionata Sonata. There was not quite enough dignity in the opening movement, nor enough poetry in the *andante*; but the finale was admirably interpreted. On the whole, the performance was a highly creditable one for so young a pianist. M^{lle}. Kleeberg's neat technique and general intelligence were displayed to advantage in a variety of shorter pieces by Bach, Handel, Beethoven, and modern writers. An Allegretto, by Stephen Heller, reminded us of a composer whose name is too seldom seen on concert programmes. The concert concluded with Chopin's Sonata in B minor. There was a good and appreciative audience.

J. S. SHEDLOCK.

MUSIC NOTE.

MISS ALICE BOSTON has just published, with Stanley Lucas & Co., two of her settings to music of Shelley's "Remembrance" ("Swifter far than Summer's flight," and "Rarely, rarely, comest thou, Spirit of Delight"). We hear that the Shelley Society will probably have a quiet musical evening of Shelley songs next year at University College, after the manner of the New Shakspeare Society's annual musical entertainment in May, which have been so much enjoyed for the last five years by its members and their friends.

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